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GIONEE ELIFE S7



ZTE NUBIA Z9 MINI

Smart PHOTOGRAPHY

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ISSUE 5 | VOLUME 11 | AUGUST 2015

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Scotland

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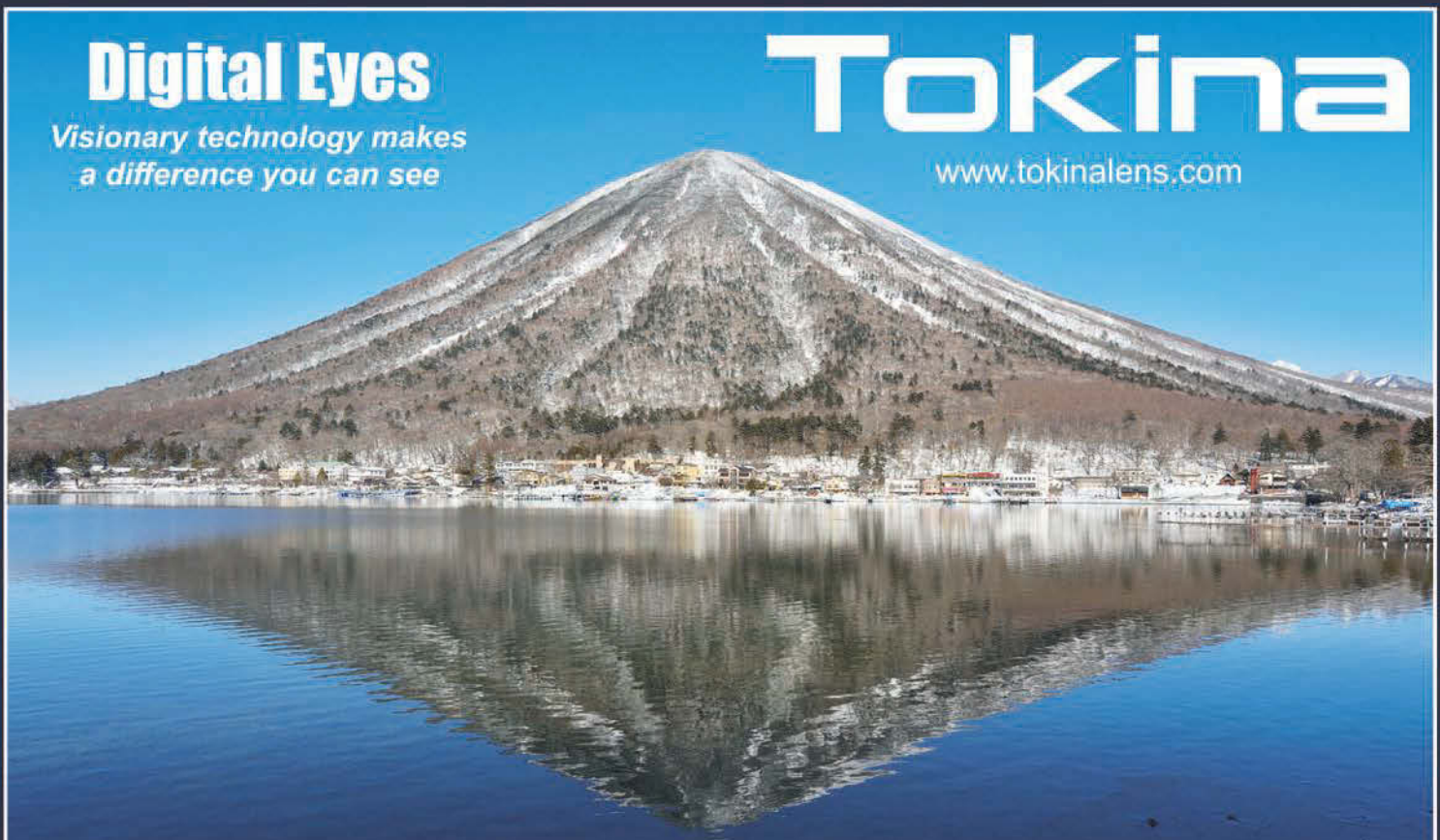
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No other category of imaging excites photographers as much as wildlife. Capturing wildlife in their natural habitat is a challenge and sometimes requires skills other than photography. Some research into animal behaviour can be helpful and the photographer should be skilled at concealing his presence as well as be able to stalk animals or birds. In the olden days, getting the right equipment for wildlife photography was not easy. With fast telephoto lenses capable of producing excellent results even at high ISOs, the photographer's task is much easier.

Finally, don't let your enthusiasm get the better of you. A famous wildlife photographer, once in his enthusiasm, slipped down the back of an elephant and landed perilously close to a tiger. That the tiger did not fancy him for a meal is another story.

H. S. Billimoria

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY
Our team is updated with all the benchmarks and road blocks that the field of photography and imaging across the globe experiences. This helps us record the changes in the global perspective, thus making us the first to predict which products will be a rage in the Indian markets.

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OUR TESTS ARE CONDUCTED BY EXPERTS
All equipment go through a series of tests at the hands of our experts. Our reviewers are experts in the field of photography across the country and have many years of experience. That gives us the foresight to distinguish between a passing trend and a big change in the field of photography and imaging. And finally, our reviews are not extended to just fill up the pages!

WE ARE HERE TO HELP YOU
There is no debate on why we are here. Our sole goal is to provide you options and better your judgement in product purchase while, sharing tips and tricks to improve your images. Our biggest joy is in building a bridge between you and your perfect picture!

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Editor – Hoshang S Billimoria

Smart PHOTOGRAPHY
INDIA'S NUMBER 1 IMAGING MAGAZINE!
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Just a moment!
Readers can find the updated Buyer's Guide, log on *http://smartphotography.in/news/monthly-special*

Smart Photography thanks the readers who participate in the *Picture of the Month* contest. We would like to bring to your attention a few changes in the rules for submission. From now on, you may send in your images with the longer side measuring atleast 17 inches. Please note that the images have to be horizontal. This permits readers to submit panoramic shots, which was not possible with the current size of 17 x 11 inches.





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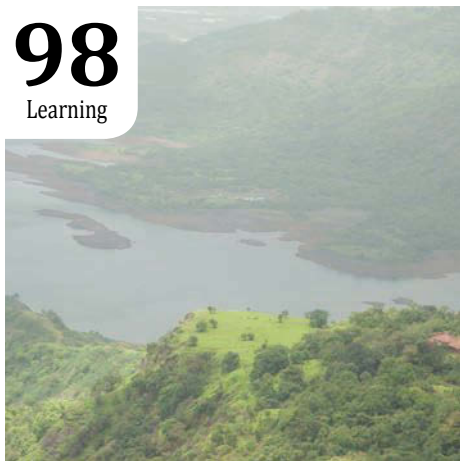
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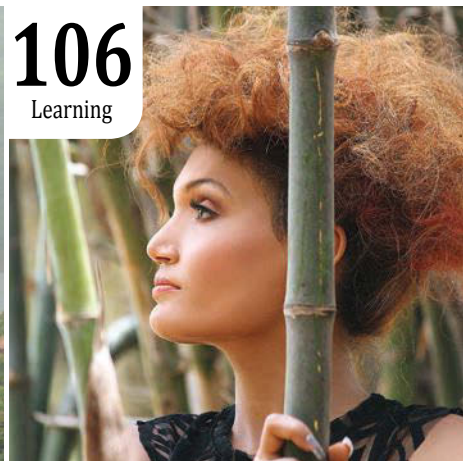
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SMART TRAVEL CONTEST 48

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Admiration

Dear Mr. Billimoria,

We have been getting the best photography magazines from around the world including those from Kodak India, 'Topical Photography', 'Photographer' and many others since 1951. Each of them folded one by one, but you came out with 'Better Photography' 19 years ago. It became an instant success because of its sound foundation and it is still going strong.

Then 10 years ago, you brought out '***Smart Photography***'. This again became an instant success and is still going strong.

It is not an exaggeration to refer to you as the ' Father of the Indian Photography Magazines' on the occasion of World Photography Day. Equally towering is your personality when I met you at the Photo Fair some years ago.

Warm regards,
S. Paul

What makes Smart Photography #1?

Dear Sir,

I was waiting at the dentist's clinic for my turn. Suddenly, my phone started vibrating. It was an unknown number and I was hesitant to answer the call, but I releuctantly took the call. I stood up in surprise when the voice on the other end said, " Hello! I am calling from ***Smart Photography***." At the same time, it was my turn. Without any hesitation, I requested the next patient to take my turn. It was Uncle Ronnie speaking to me and this was my opportunity to have a conversation with him.

The call was regarding a query that I had asked in the 'Ask Uncle Ronnie' forum. He had a few doubts regarding my question. During our discussion, not only did he answer my query but also educated me on some more fundamentals. Those 5 minutes were memorable. I was speaking with a lovable and an experienced person on photography. Such a 'down to earth' and knowledgeable person- he did not even hesitate to call me and he also answered my doubts on the phone.

This shows his dedication, involvement, passion, love and on top of it 'educating others and help them to go ahead' type of an approach, which motivates us. ***Smart Photography*** is lucky to have him. I admire your approach Uncle Ronnie Sir. This makes ***Smart Photography*** #1.

Regards,
Ajay Parelkar

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Snippets

Rumours suggest that **Nikon** and **Apple** have joined hands on a secret new iOS operating system app for Nikon camera. This may allow photographers to purchase new features, which can be added to their cameras wirelessly and will enhance their photography. Speculations are rife that Nikon is working on a type of software or firmware delivering system that is managed through smartphones.

As a result of the campaign, 'Giving Back To Nature', **Panasonic** has planted nearly 3.3 million trees around the world since 2007. The company has been planting trees in countries that include China, Thailand, Czech Republic, Tanzania and Brazil.

Funai Electric, the worldwide licensee for Kodak Consumer and SOHO Inkjet Printers has stated that it is releasing its first Kodak-branded product, the Kodak Verite. This wireless all-in-one inkjet printer has been developed to find a solution to issues like consumer dissatisfaction with soaring prices of ink and cartridges that drain out of ink quickly.

Fujifilm Holdings Corporation's CEO and Chairman, Shigetaka Komori's book, 'Innovating Out of Crisis' traces Fujifilm's journey from its 'almost on the brink of bankruptcy' days to its current path of prosperity and growth. The book can be purchased on ***amazon.com*** and ***barnesandnoble.com***

The International Photographic Council has also appreciated the efforts put in by Komori to navigate Fujifilm's digital transition with the honour of the 'Hall of Fame' award at the UN 70th anniversary celebration.

Canon launches the Powershot G3X



Canon U.S.A., Inc., has revealed an addition to its compact digital cameras— the Canon Powershot G3X. This camera is perfect for photographers, who want D-SLR style features and quality in a dust and water resistant body.

The Powershot G3X is able to deliver optimal image quality due to its 1 inch Type 20 MP sensor combined with a DIGIC 6 image processor. The HS (High-Sensitivity) system helps photographers capture vivid and detailed images including videos shot in low-light situations. The camera's 25x (equivalent to 24-600mm) zoom ensures all details in the scene with its f/2.8-5.6 lens. An enhanced image stabilisation system ensures virtually shake-free images in different shooting conditions.

The Powershot G3X also provides Full HD movie capture at 24p, 30p and 60p in MP4 format. Several new features have been included such as an external stereo microphone jack, a headphone jack for audio monitoring while recording and manual control of exposure and audio levels. The camera also uses a live HDMI output, which allows direct connection to external video recorders and for a hassle free playback of recorded movies on an HDTV.

With built-in Wi-Fi capabilities, users can share their images on social networking platforms using Canon Image Gateway.

The Canon Powershot G3X is scheduled to be available from July 2015 at an estimated retail price of $999.99. For more information, visit ***http://usa.canon.com***

Sony introduces A7R II

Sony Electronics has launched its flagship full-frame mirrorless camera, the A7R II. The camera can deliver superior image quality due to the presence of the world's first back-illuminated full-frame Exmor R CMOS sensor with a resolution of 42.4 MP. The A7R II has an ISO range of up to 102400. The camera further boasts of a 399 focal plane phase-detection autofocus points. Its response is 40% faster than its forerunner.



The A7R II receives a 5-axis image stabilisation system from the A7 II . Sony's A7R II can also shoot and record 4K videos in multiple formats including 35mm and full-frame format. It also features an XGA OLED Tru-Finder with a viewfinder magnification of 0.78x. The A7R II is an NFC enabled camera with Wi-Fi compatibility. The camera is compatible with Sony's PlayMemories camera apps, which helps in refining photographs. For instance, time-lapse photography has been made better due to the incorporation of 'Angle Shift Add-On' app that allows users to pan, tilt and zoom their time-lapse images without the use of any additional shooting equipment or software.

Game changers

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Nikon releases new lenses

Nikon Corporation has taken the wraps off of its new slim ultra telephoto zoom lens. Due to the use of fluorite lens and magnesium alloy for the lens barrel, photographers will not have to face the issue of the lens being too bulky. The AF-S Nikkor 500mm f/4E FL ED VR is lighter than the AF-S Nikkor 600mm f/4E FL ED VR by nearly 20%.

The combination of the flourite lens and the ED lens helps in correcting colour abberation. The flouric coating also ensures that fingerprint marks are easily wiped out. The incorporation of the nano-crystal coating reduces ghosting and the flare effects. The VR offers an equivalent of a 4-stop advantage in shutter speed.

Fast-moving subjects like tennis and football players can be captured with ease due to the sports photo mode.

Both the lenses are constructed with 16 elements in 12 groups. The suggested retail prices are 1,200,000 yen for AF-S Nikkor 500mm lens and 1,475,000 yen for AF-S Nikkor 600mm lens.
The company has also launched the AF-S Nikkor 16-80mm f/2.8E ED VR—a 5x zoom lens—for the DX format D-SLR cameras. Its suggested retail price is 125,000 yen. The lens is constructed with 17 elements in 13 groups.





Panasonic launches portable projector series

Panasonic announced a portable projector series, which will be the first to support wireless mirroring via Intel Pro WiDi for meetings and classrooms. The networked models of VW350 will support mirroring of media files like videos and even websites as well as documents. The Intel Pro WiDi provides multiscreen support and connects with up to 10 computers simultaneously. Following are the four models:

1) PT-VW355N (WXGA 4,000 lumens)

2) PT-VX 425 N (XGA 4,500 lumens)

3) Non-network variant PT-VW350 (WXGA 4,000 lumens)

4) Non-network variant PT-VXA 420 (XGA 4,500 lumens)





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Sony releases RX100 IV and RX10 II



Sony has unveiled two of its compact digital cyber-shot cameras, the RX100 IV and RX10 II. The models will be made available in the US markets this July and thereafter to other markets. Both the models feature the world's first 1 inch Type stacked Exmor RS CMOS sensor with advanced signal processing and an attached DRAM memory chip. Both the cameras are capable of capturing super slow motion videos at 40x at up to 960 fps. Both the models support 4K movie shooting.

The RX100 IV uses Zeiss Vario-Sonnar T* 24-70mm (35mm equivalent) f/1.8-2.8 lens while the RX10 II uses Zeiss Vario-Sonnar T* 24-200mm f/2.8 lens. Both the cameras are equipped with a new XGA OLED Tru-Finder with nearly 235 million dots of resolution ensuring true-to-life image preview and playback functionality. They also feature an enhanced Fast Intelligent AF system that enables speed, precision and contrast detection of a moving subject in as little as 0.09 seconds. The RX100 IV and RX10 II will be available for purchase at suggested prices of US$1,000 and $1,300 respectively.



Olympus incorporates 'Air A01' camera in phones

Olympus has released its 'Air A01' add-on camera for smartphones, which helps in delivering mirrorless camera image quality to pictures taken from smartphones. The Air A01 is a Micro Four Thirds lens mount with a 16 megapixel sensor. This sensor is the one that has been used in cameras like OM-D EM-5 II. The Air A01 further provides a burst speed shooting at 10 frames per second, an ISO range up to 12,800, Full HD 1080p video recording at 30 frames per second and a silent electronic shutter with a 1/16,000-second maximum shutter speed. It can also shoot RAW. The Air A01 has been priced at US$300, which includes only the body. When paired with a 14-42mm EZ lens, the camera will be priced at $500.

Sony to debut interchangeable lenses







Sony Corp. has stated that it will begin the production of the FE 90mm f/2.8 Macro G OSS lens for mirrorless cameras on June 26 at a suggested list price of 148,000 yen. The lens was first displayed at Photokina 2014. The lens incorporates the bokeh characteristics of the G lens and is constructed with 15 elements in 11 groups. Some of its features include a close shooting distance of 28 cm and magnification ratio of 1:1. The lens weighs about 602g and is 79x130.5mm long.

An A-mount 35mm full-frame lens has been released by Sony. The Vario-Sonnar T* 24-70mm F2.8 ZA SSM II priced at 275,000 yen succeeds the Vario-Sonnar T* 24-70mm F2.8 ZA SSM. The former is constructed with 17 elements in 13 groups including 2 aspherical lenses and 2 ED lenses.

The T*coating serves to eliminate ghosting. Moving objects are tracked at a speed that is four times higher than that of the previous model. The lens weighs about 974 g and its closest shooting distance is 34cm along with a magnification power up to 0.25x.

Sony has also taken wraps off its A-mount 35mm full-frame lens, Vario-Sonnar T* 16-35mm F2.8 ZA SSM II. The lens will be priced at 295,000 yen.

The lens weighs 872g and is constructed with 17 elements in 13 groups, which includes aspherical, super ED and ED lenses.

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Casio's digital camera business steady in its performance

In times when camera makers like Canon and Nikon's total shipment of digital cameras has taken a beating, medium-sized businesses such as Casio, Fujifilm and Olympus are expected to improve their profitability.

According to CIPA (Camera & Imaging Products Association), the total global shipments of digital cameras in 2015 will dip by nearly 20%. Compared to the last five years, the D-cam market has shrunk by one-third.

More so, the enhanced functionality of smartphone cameras has added to the downfall of digital cameras. The economic meltdown of China and Europe has further added to the trouble. The shrinking market has affected Canon, Nikon and Sony to a greater extent. Canon has also stated that it will reduce annual shipments of cameras in 2015 by 17% to 12.8 million yen and its profit in operation will fall by 4%. Nikon plans to ship 10.25 million units of digital cameras and its profit in operation will dip by 33%.

Companies such as Casio plan to ship 1.45 million units of digicams, which means a 4% gain and profit in operation will increase by 17% to 4.1 billion yen. Olympus is withdrawing from the market segments that are not active and is expecting its profit in operation to stabilise. Fujifilm Holdings expects the number of shipments to reduce by about 35%, but it also anticipates to cover up its profits through the favourable performance of the X series featuring compact camera models with water-proof design and high-power zoom lens.

Panasonic records a 35% increase

It was stated at the Panasonic Lumix G7 launch that Panasonic has increased its sale by 35%, when it comes to mirrorless interchangeable lens cameras in comparison to last year's performance. On the whole, companies are turning their attention towards mirrorless cameras. Sony's mirrorless camera sales have received a boost of 16% and over the past year, an increase of 66% has been noted. Olympus is also focusing on mirrorless cameras. Samsung and Fujifilm are also delivering optimal performance with their Samsung NX-1 and Fujifilm XT-1. Canon and Nikon continue to rule the roost with their interchangeable lens cameras, but they do have mirrorless cameras in their catalogues.

Fujifilm announces price hikes and production halts

Fujifilm Imaging Systems has put an end to the manufacturing of some products and has also declared a change in prices. Slide films (ISO-400), the Fujichrome Provia 400x will be taken off the market by the end of 2015. Fujicolor Pro 160 NS-24 Exposure—a 5 unit pack of size 220—will be stopped by the end of December 2016.

Fujichrome Velvia 50 24-Exp—a 5 unit pack—will be stopped at the end of April 2016. Fujichrome Velvia 100 24-Exp will be over by March 2017. Fujichrome Provia 100F 24-Exp will be taken off the shelves by August 2016. The company has stated that films of size 120 can be used in the future. Fujichrome Velvia 100F 4 Exp-5 in 20 sheets and Fujichrome Velvia 100F 8 Ex-10 in 20 sheets will be over by March 2017.

The prices of the following products have been increased by nearly 20% : Colour negative film in size 135, four products of Fujicolor 100, 8 products of Fujicolor Superia

Premium 400, 5 products of Fujicolor Superior X-TRA400, 4 of Fujicolor Superia Venus 800 and 2 of Fujicolor Natura 1600. Prices of film cameras based on one-time use like 2 of Simple Ace and 1 of New Water Proof have been increased. Reversal films' prices have been hiked too such as 135/120/ cut size, 5 of Fujichrome Velvia 50, 5 of Fujichrome Velvia 100 and 5 of Fujichrome Provia 100F.

Canon attains a new milestone

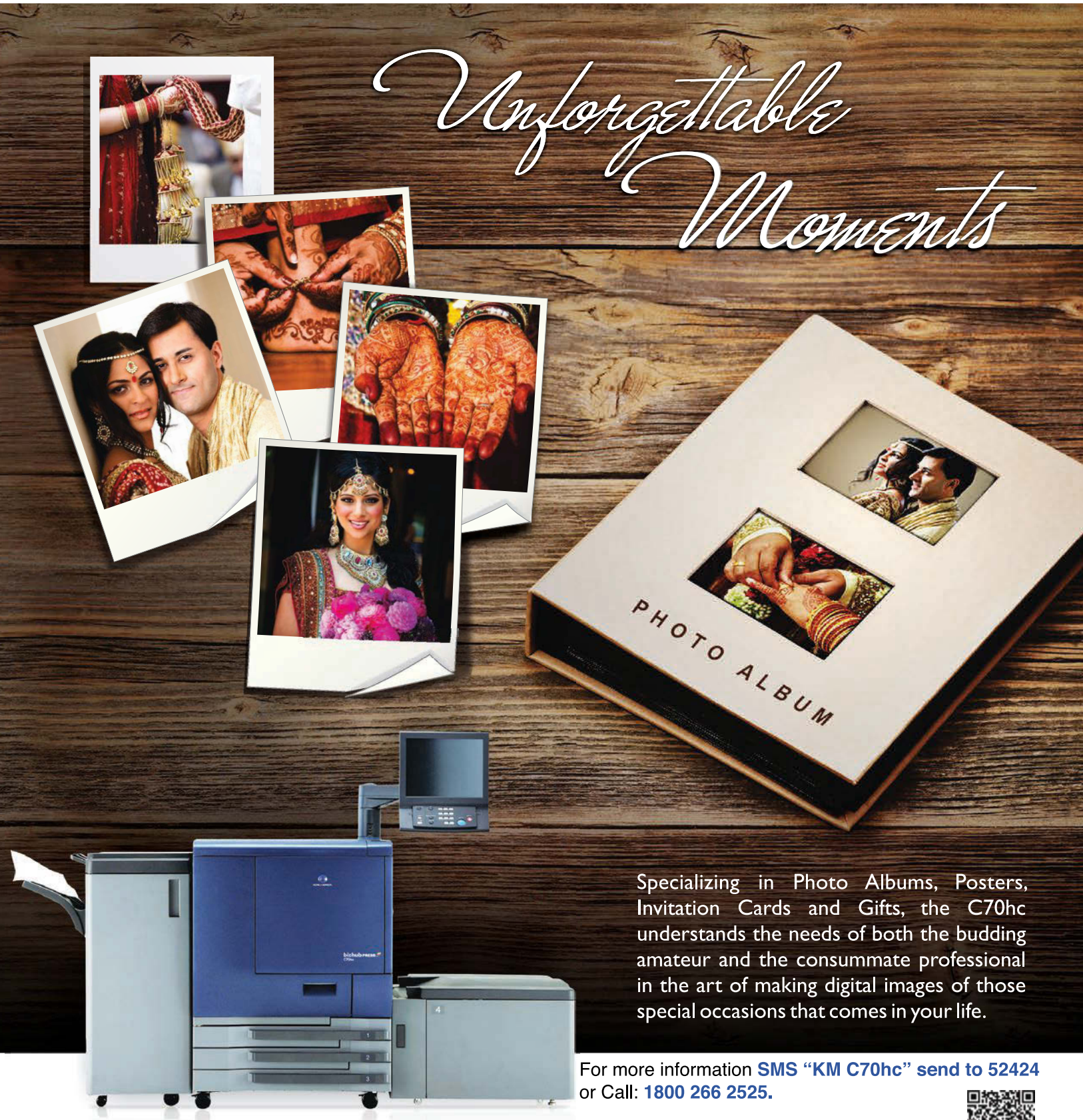
Canon Inc. has announced its new lens-manufacturing milestone. The company recently manufactured its 110-millionth EF-series interchangeable lens for EOS camera and EF 11-24mm f/4 ISM ultra-wideangle lens.

Canon touched the 10 millionth mark for its EF lens production in 1995. Now, Canon has manufactured the highest number of interchangeable lenses ever produced.

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Huawei strengthens its foothold; Releases four smartphones

Huawei further expanded in the Indian retail market by launching a new smartphone series. The newly released Huawei Y336, Y541, Y625 and G620S will be priced between Rs.5499 and Rs.9499. These smartphones have been incorporated with enhanced camera features like dual LED flash, patented power saving technology for extended battery life and more.

Maintaining its third position in the global market, Huawei is going to implement its global strategy in India. Initially, the smartphones will be marketed through the company's offline distributors across 1000 stores thereby flooding the mid-segment market.

"After the global success in the first half of 2015 with our smartphone sales crossing 50 million units, we are excited to launch our "Huawei Brand" series in India. The good news is that the new series will be available through the retail route where our customers can experience the products first hand. Keeping in mind the value proposition and commitment we offer to our consumers, Huawei is rapidly



strengthening its after sales network to serve them better", said Allen Wang, President of Consumer Business Group, Huawei Telecommunications India.

"To reach out to our consumers in key markets, Huawei range would be available through a strong distribution network in offline retail beginning with a 1000 stores roll out in the next 4-8 weeks. For the brand new series, we will be strengthening our presence with traditional multi-brand retailers and by partnering with top modern trade players such as Croma, Reliance Digital, Sangeetha Retail and The Mobile Store in key cities like Delhi, Bangalore and Chennai amongst others." said P Sanjeev, Director Sales (Devices Business), Huawei Telecommunications India.

Huawei has invested strongly in research and development to cement their presence in the Indian market. Huawei's largest R&D centre outside China and the Global Network Operations Centre (GNOC) is in Bangalore. The company owns more than 15,000 device patents, 60% of which are for smartphones.

Konica Minolta participates in HID Secure Identity Xperience

Konica Minolta was a part of the HID Secure Identity Xperience conducted at Hotel Rain Tree, Teynampet, Anna Salai. With its participation, the company aimed to showcase information security through bizhub C335+PSES+HID Card Reader.

The purpose of the event was to target the Security System Integrators, consultants as well as customers. This was an opportunity for Konica Minolta to project itself as the topmost provider for secure document solutions, attending to the need for 'paper' security solutions etc.

The event also featured a security whitepaper as well as a security brochure to emphasise the security features in Konica Minolta MFPs (Multi-functional Peripherals). This was appreciated by the participants and the HID team.



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Nikon launches the AF-S DX Nikkor 16-80MM f/2.8-4E ED VR

Nikon India has launched the world's lightest DX-format lens— the AF-S DX Nikkor 16-80MM f/2.8-4E ED VR—which is bound to enrich the photography experience. This 5x zoom lens with an aperture of f/2.8 combines functionality and compact packaging, which is handy for street and travel photography.

A mix of three optical elements like the Nano crystal coat, aspherical lens and Extra-low Dispersion (ED) lens elements work in tandem to provide superior image quality along with reduced ghosting and chromatic aberration. The lens has been incorporated with a Vibration Reduction (VR), which provides an effect equivalent to a shutter speed 4.0 stops faster.

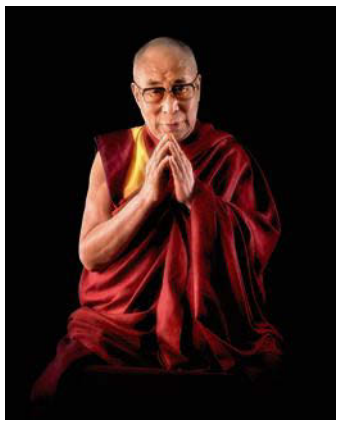
Kazuo Ninomiya, Managing Director, Nikon India Pvt. Ltd. said, "Building on the legacy of Nikon's extensive range of Nikkor lenses, the AF-S DX NIKKOR 16-80mm f/2.8-4E ED VR combines quality, versatility and performance. Permeated by insights of consumer's evolving needs, this highly versatile Nikkor lens has been especially designed to empower photographers to explore their potential in capturing beautiful images and videos."



Sajjan Kumar, Vice President – Imaging Division, Nikon India Pvt. Ltd. said, "Nikon India is keeping its finger on pulse of advancing technology and the launch of the AF-S DX Nikkor 16-80mm f/2.8-4E ED VR lens stands testimony to it by taking the photography experience further in a smaller and lighter than ever package with renowned Nikkor optics and refined technology. Some significant advancement like the built-in VR system and electromagnetic aperture mechanism has yielded the expected quality and durability to present the lens as a welcoming addition for Nikkor lens series.

The AF-S DX Nikkor 16-80mm f/2.8-4E ED VR will be available by end of July 2015 across India. For more information on the new AF-S DX Nikkor 16-80mm f/2.8-4E ED VR please visit ***http://www.nikon.co.in***

Chris Levine photographs His Holiness The Dalai Lama



Renowned British artist, Chris Levine has released the only official portrait of His Holiness The Dalai Lama in celebration of his 80th birthday.

Levine has taken the picture using 3D light technology, which is similar to his famous portrait of Her Majesty Queen Elizabeth II, 'Lightness of Being' in 2012. The photograph will be developed as a lenticular print with the help of a technique that presents an image in three dimensions when viewed from different angles.

The proceeds from the sales and royalties of the portrait will be donated to charities working with the communities affected by the series of earthquakes in Nepal.

For more information, visit ***www.himalayaprayer.org.***

Canon India launches training and support facility

Canon India's professional printing products division has started a technical support centre in Noida. This 4000 sq.ft facility will store a variety of Canon printers such as DreamLabo 5000, OCE vario print 6000, iPR1135 and iPR 800, TDS 750, TDS 350 and CW 300. This facility will serve to educate customers and partners on techniques and information related to the Indian print industry.

The company has turned its focus towards major aspects such as creating value for customers, strength of the product range and increasing its reach. It endeavours to focus on tier-two and tier-three cities with smaller machines that add value.

ICRC-PII declare Annual Awards 2015 open for entries

The Press Institute of India (PII), Chennai and the International Committee of the Red Cross (ICRC), New Delhi are back once again with the Annual Awards 2015. The theme for this year is ' Reporting on the fate of victims of natural/man-made disasters.'

For those who have a story or a picture that does justice to this theme, entries have to be submitted by September 15, 2015. The results will be announced by November 2015. There will be three prizes for journalists; Rs.50,000, Rs.30,000 and Rs.20,000 respectively. Photojournalists will be awarded with the same prizes respectively.

Participants also need to remember that their entry, be it an article or a picture should have been printed in an Indian national or a regional newspaper or any magazine between April 2014 and March 2015. For the articles that have been published in regional languages, a translation in English is a must. Participants will be allowed to submit only a single entry. They will also have to give a proof of the article or photograph that has been published in a newspaper or magazine.

The kin of the jury and organisers will not be allowed to participate in this competition.

Entry with all the details can be emailed to editorpiirind@gmail.com or sent to the Press Institute of India, Rind Premises, Second Main Road, Taramani CPT Campus, Chennai - 600113

For more information call 9042231343 or 9871798386

iBall launches the Andi Avonte 5

iBall has released a new smartphone, the Andi Avonte 5. It has been priced at Rs.5,999. One of its important features is its rotating 8 MP autofocus camera with dual LED flash that can double up as a rear and even a front-facing camera. Another prominent aspect is the read and write support for 21 regional languages and system language support for 9 regional languages.



The smartphone is powered by a 1.3GHz quad-core processor bundled with Android 4.4 KitKat and 1GB RAM. Additional features include a battery of 2150mAh and a 5-inch FWVGA (480x854 pixel) IPS display.



India's first ever wedding captured through selfies



In the present day, be it an outing or a ceremony, people click umpteen number of selfies and capture the memories of all those events.

Delhi-based wedding photographer, Vijay Tonk (Think Tonk) wove this trend in wedding photography by coming up with a concept called #SelfieShaadi. He collaborated with Microsoft and conceptualised this idea as an online contest. Entries were sent by soon-to-be-married couples to win a chance to play the protagonists in India's first ever selfie wedding. NCR-based couple, Ankit and Prachi were declared winners for this contest. Their excitement could not be contained. They said, "It was really exciting and adventurous for both of us. Two days before our wedding we got this lovely surprise from Microsoft that we were the chosen couple for #SelfieShaadi. Truly, it was the best gift that we could have ever got on our big day."

For their wedding, Tonk chose to use Microsoft Lumia 730. Its wide-angle 5 MP camera was sufficient to do justice to all their special moments. According to Think Tonk, "Capturing an entire wedding through selfies was an idea that I had been contemplating for some time considering the selfie trend, but couldn't find the right device to do justice to the ambitious idea. Fortunately, the Lumia 730 had all the features packed into one device that could turn my dream project into reality. Shooting with the Lumia 730 was a completely different experience. It was interesting to direct shots and get the couple and their families to take those selfies. It was a challenge to get the right shot, but at the same time fun, as everyone was thoroughly enjoying themselves and having a gala time."

Manfrotto releases the Digital Director

Manfrotto—manufacturer of imaging equipment and accessories—has launched the Digital Director. It is the only Apple certified (MFi – Made for iPad Certification) electronic device that helps in connecting cameras and iPads to manage the photo and video workflow. This also includes functions such as setting the camera and sharing pictures.

Digital Director is perfect for professional image-makers, who want to create an optimal shooting workflow. This device ensures a reliable USB cabled connection between a camera and an iPad. Through its dedicated CPU (micro-processor ARM® Cortex®-A8) and dedicated app, it provides an interface between the iPad and camera, which enables the former to understand camera protocols. The Digital Director works with Canon and Nikon D-SLRs, iPad Air and Air 2. With the help of remote control, users can place the camera in tricky positions and control it remotely.

At the National Association of Broadcasters show held in Las Vegas, the Manfrotto Workflow Management Processor had been awarded with the title of the 'Most Innovative Product of NAB 2015' due to its innovative features.

H. S. Billimoria

Nikkei Market Share Survey for 2014

The Nikkei Market Share Survey for 2014 throws up many surprises and illustrates the fact that technology waits for no one.

2014 Market Share Worldwide (Top five)

D-Cam	%	+/-
Canon	31.4	(5.2)
Nikon	22.8	(1.5)
Sony	16.3	(0.8)
Samsung Elect	7.2	(-2.3)
Fujifilm	6.2	(-1.3)

Multi Function Printers/Photocopiers	%	+/-
Hewlett-Packard	27.7	(0.6)
Samsung	14.1	(-1.6)
Canon	12.3	(0.1)
Brother Ind.	9.2	(0.5)
Xerox/Fuji Xerox	7.7	(0.1)

CMOS Sensor	%	+/-
Sony	39.5	(6.5)
OmiVision, US	16.2	(-0.4)
Samsung	15.7	(0.9)
Canon	6.4	(-1.6)
ON Semiconductor, US	5.5	(-1.1)

Interchangeable Lens Cameras	%	+/-
Canon	43.3	(0.3)
Nikon	32.1	(0.0)
Sony	13.0	(-0.3)
Samsung	5.6	(-)
Olympus	2.2	(-1.3)

Ink Jet Printers	%	+/-
Hewlett-Packard	44.7	(-1.5)
Canon	27.1	(0.3)
Seiko Epson	22.1	(1.5)
Brother Ind.	5.7	(-0.2)
Ricoh	0.2	(0.1)

NAND Flash Memory	%	+/-
Samsung	28.5	(-0.3)
Toshiba	22.2	(-2.3)
Sandisk	19.6	(0.4)
Micron Tech, US	13.3	(1.8)
SK Hynix, South Korea	10.0	(-0.4)

Surveilance Cameras	%	+/-
Hikvision, China	19.9	(2.5)
Dahua Technology, China	15.3	(3.2)
Axis Communication	8.7	(-4.4)
D-Link, Taiwan	6.4	(-0.4)
Panasonic	4.3	(-2.1)

Li-ion Battery	%	+/-
Samsung SDI	23.5	(-1.6)
Panasonic	20.9	(0.5)
L G Chemicals	17.9	(2.3)
Sony	8.3	(1.1)
Amperex Technology	6.4	(0.3)

HDD	%	+/-
Western Digital	44.2	(-0.3)
Seagate	39.7	(-0.5)
Toshiba	16.1	(0.8)

Personal Computer	%	+/-
Lenovo Group	19.2	(2.2)
Hewlett-Packard	18.5	(1.9)
Dell	13.5	(1.5)
Acer	7.8	(0.0)
Asus	6.4	(0.3)

Smartphone	%	+/-
Samsung	24.5	(-6.5)
Apple	14.8	(-0.3)
Lenovo Corp	7.2	(2.7)
Huawei, China	5.7	(0.9)
LG Electronics	4.6	(-0.1)

Medium Small LCD Panel	%	+/-
LG Display	18.1	(3.9)
Japan Display	16.0	(-0.2)
Sharp	15.6	(0.5)
Innolux, Taiwan	7.4	(-3.9)
CPT, Taiwan	7.4	(1.1)

Flat-panel TV	%	+/-
Samsung	28.3	(1.6)
LG Elect	15.8	(0.6)
Sony	7.9	(0.4)
Hisense, China	5.7	(0.5)
TLC	4.7	(-0.8)

Tablet	%	+/-
Apple	27.5	(-6.3)
Samsung	17.4	(-0.6)
Asus	5.1	(-0.4)
Lenovo Corp	4.8	(1.3)
Amazon.com	2.3	(1.7)

Large LCD Panel	%	+/-
LG Display	26.0	(-1.3)
Samsung	21.0	(0.5)
Innolux,Taiwan	17.7	(1.0)
AU Optronics, Taiwan	16.1	(-1.6)
Sharp	5.7	(-0.9)

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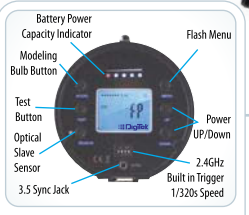
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2.4G Wireless Trigger



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2-in-1 Handle

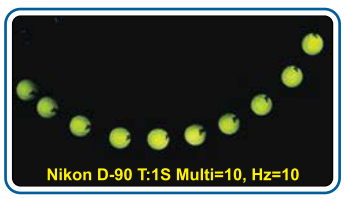


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8. MULTI flash, MULTI times: 5,10,15,20,25 times, Frequency: 1,2,...,10
9. High-speed flash duration: Max 1/11000s





Model	DSF-600 Pro Plus
Output	600 Watt
GN (ISO 100/2m/Standard Reflector)	56
Recycling Time	0.1-4.5s
Power Range	7f-stop (1/64-1/1)
Multi Times	5,10,15,20,25 times
Frequency (Hz)	1,2.....10 times/sec.
High Speed Flash Duration	FP-1/11000, F2-1/9000, F3-1/6000, F4-1/4000, F5-1/2000
Battery-Charging Time	6 Hrs (With Self-Protection)
Color Temperature	5500K±200k
Sensor Distance	≥15m
Protection Device	Overheating Protection
Triggering Way	100m, with inner 2.4GHz Remote Control
Modeling Bulb	5W LED Ligtht
Buzz	Yes (ON/OFF)
Power Source	Interchangeable & Memory Less Battery
Battery-Charging Way	Plug-in Charging Type
Li-ion Battery	12V-6000mAh

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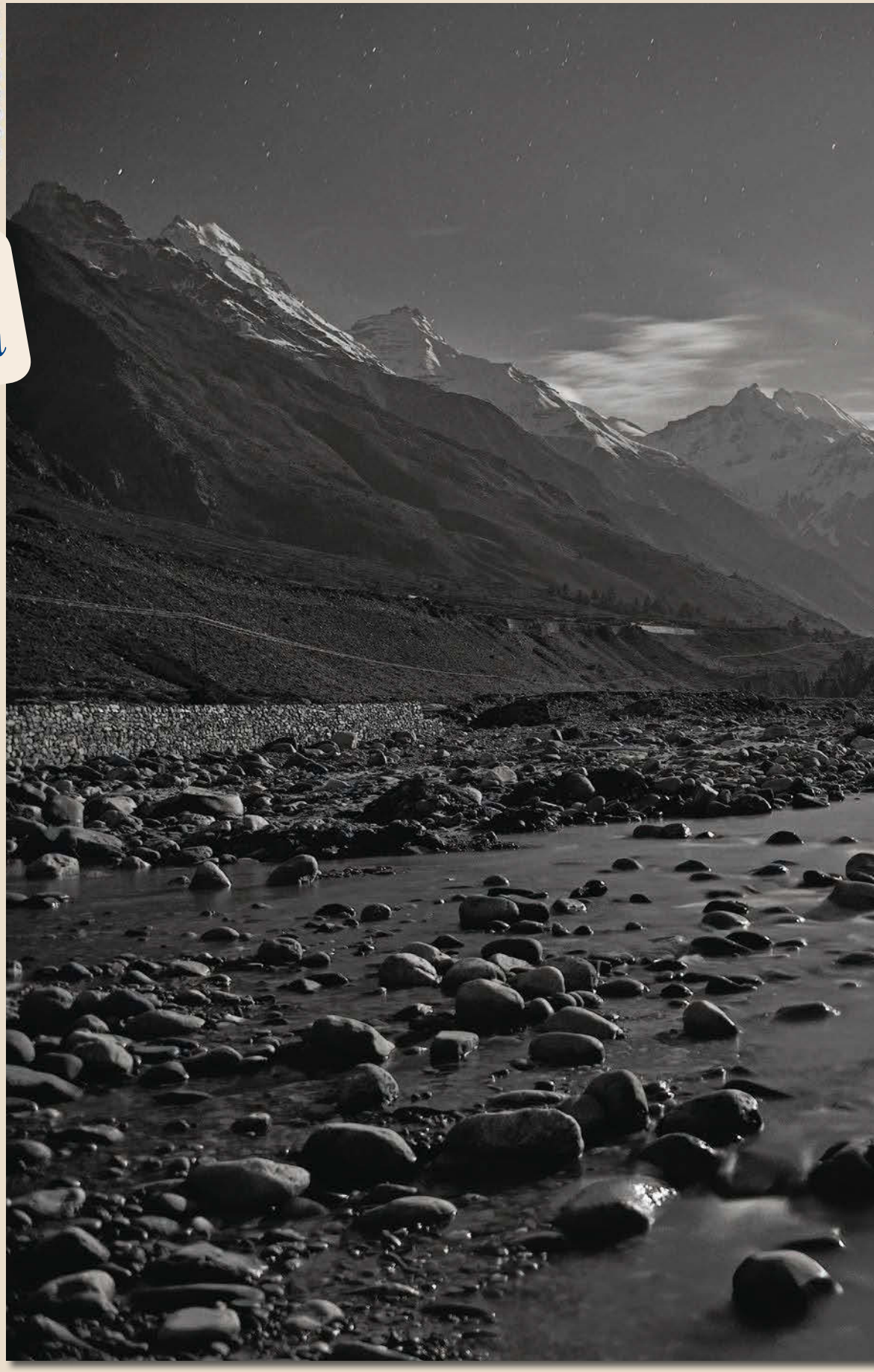
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Picture of the Month

Photograph by
Nimit Nigam



PICTURE OF THE MONTH

We are sure that all of you have a few pictures that you think are prize worthy. It happens very often that you don't know where to send the image that could put a feather in your cap. If you have such images (we're sure you have many!), send us ONE such horizontal image. If it qualifies, we shall publish it as a double-spread.

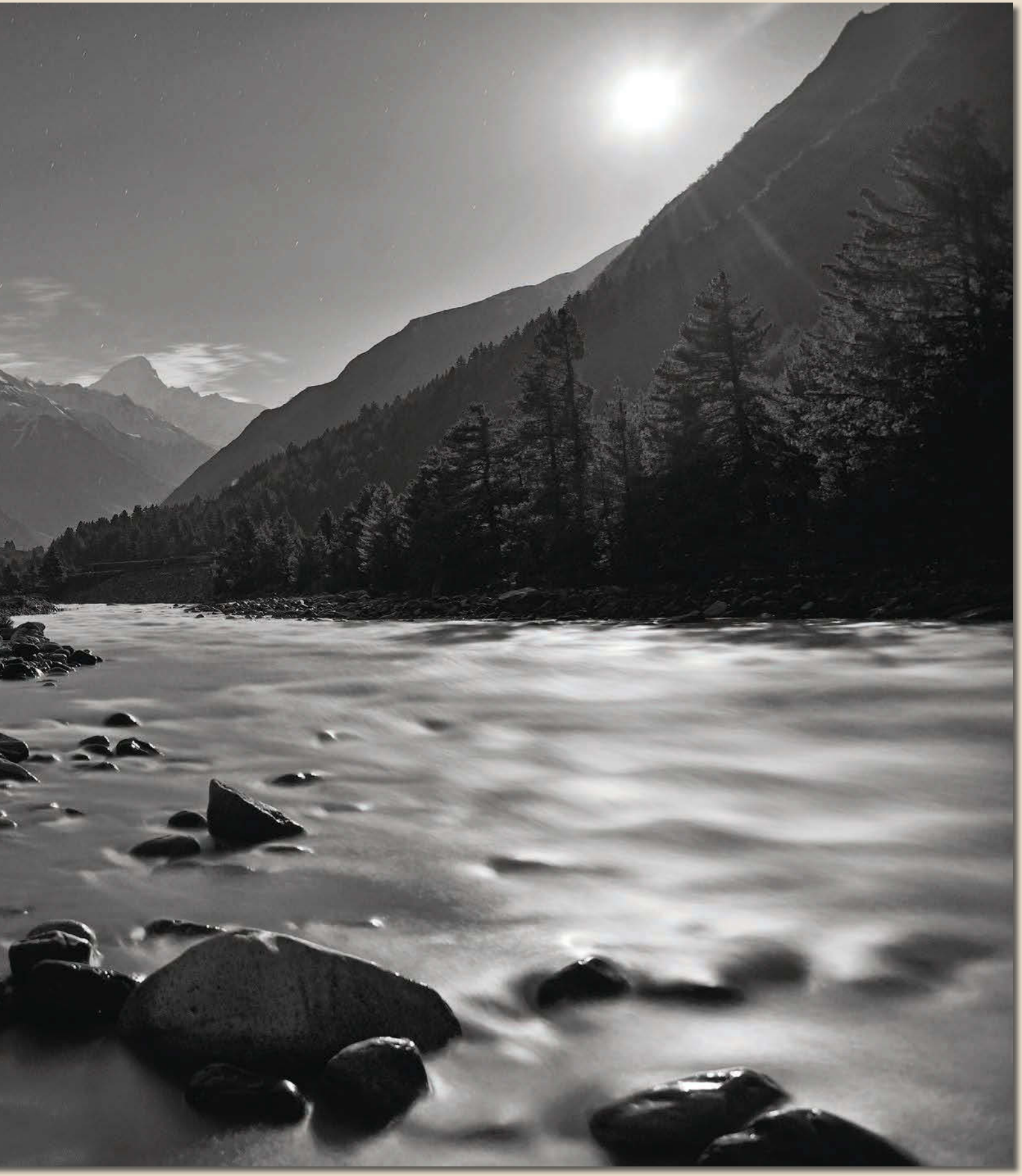
a. You have to guarantee that the picture was shot by you
b. If there are people in the picture who can be identified, we'll need a model release
c. The picture should not have been printed elsewhere (magazine newspaper, or offered to any publication)
d. Mark the entry as "Picture of the Month" and rename the file using your name
e. You may send images via print/e-mail to: Next Gen Publishing Ltd.,2nd Floor, C Wing, Trade World, Kamala Mills Compound, Senapati Bapat Marg, Lower Parel (W), Mumbai 400013 (or) sphoto.india@gmail.com



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A NOTE TO OUR READERS

1. The picture has to be horizontal.
2. Kindly ensure that the longer side should measure atleast 17 inches, at 300ppi.
3. Low resolution images will not be accepted.
4. We do not check images on online galleries.
5. Kindly ensure complete contact/address details are provided. Winners will have to collect their prize from *SP*'s Mumbai office or send an authorised representative to do so.
6. Please make sure that your picture does not have your name/logo on it.

Winged Beauties

As told to **Disha Khemchandani**



Nagesh Kamath

Nagesh Kamath, his pursuit of photography began when he joined the Flickr community. He purchased a second-hand Nikon D70 along with the all-purpose Nikon 18-200 lens. The encouragement from the community set him on a path of understanding this art in all its details.

Camera: Nikon D300S; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/200sec; **ISO:** 200



Common Tailorbird, Bengaluru, Karnataka

Camera: Nikon D300S; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/400sec; **ISO:** 1000



Common Woodshrike, Thattekad, Kerala



Brown-breasted Flycatcher, Coonoor, Tamil Nadu

Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/400sec; **ISO:** 1250



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On one of his trips to the backwaters of Kabini in Kerala, a naturalist took Nagesh and his wife on a bird-watching walk. It was there that his interest in birds got cultivated and he took up bird photography.

Nagesh has been influenced by wildlife photographers like Sudhir Shivaram and Kalyan Varma. On-field discussions with fellow bird photographers has proven to be a treasure trove of knowledge for Nagesh.

Bird photography has taken him to remote places in the Himalayas, the lush jungles of Western Ghats and more where he can soak in nature's beauty and enjoy the greatest joys of bird photography. |SP



Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/400sec; **ISO:** 5600



Rufous Sibia, Trongsa, Bhutan



Grey-headed Canary-flycatcher, Ooty, Tamil Nadu

Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/250sec; **ISO:** 5000



Lesser Whistling Teal, Thattekad, Kerala

Camera: Nikon D300S; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/8; **Shutter speed:** 1/250sec; **ISO:** 1000

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Ashy Prinia, Ooty, Tamil Nadu



Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/400sec; **ISO:** 4000

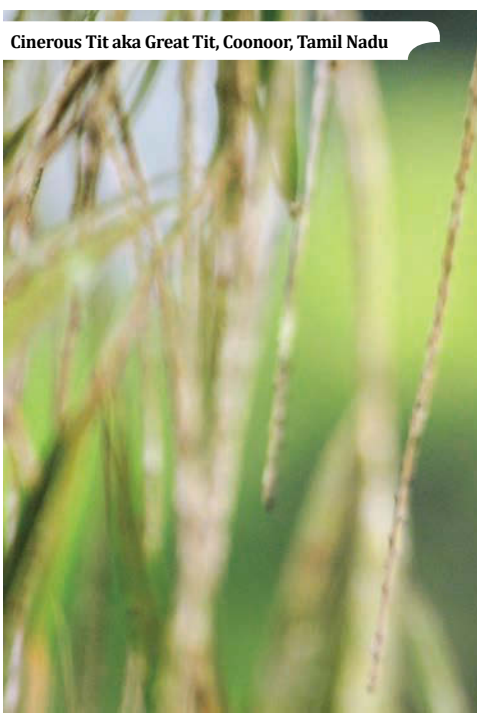


Grey Junglefowl, Bandipur, Karnataka



Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/400sec; **ISO:** 2800

Cinerous Tit aka Great Tit, Coonoor, Tamil Nadu



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Pied Bushchat (female), Ooty, Tamil Nadu

Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/400sec; **ISO:** 2800



Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/5.6; **Shutter speed:** 1/400sec; **ISO:** 1800



Tickell's Blue Flycatcher, Bengaluru, Karnataka

Camera: Nikon D600; **Lens:** 80-400mm f/4.5-5.6D VR
Aperture: f/8; **Shutter speed:** 1/250sec; **ISO:** 6400



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Wildlife in **Pixels**

As told to **Disha Khemchandani**



Atul Dhamankar

Atul Dhamankar was born and brought up in Chandrapur, Maharashtra, which is also close to the Tadoba Andhari Tiger Reserve that is home to the Royal Bengal Tiger. As a child, he used to often go there to observe wildlife. He believes that to be a good wildlife photographer, one should have the eye to notice minute details related to wildlife. One should also spend a great deal of time in a natural habitat to understand wildlife in all its entirety.

He uses a full-frame D-SLR camera body and a prime telephoto 500mm lens to photograph birds and mammals. Over the last 15 years, he has travelled to Ranthambhore, Bharatpur in Rajasthan, Nagzira, Bor, Pench in Maharashtra, Jim Corbett, Pangot- Sattal in Uttarakhand, Kanha, Bandhavgarh, Pench in Madhya Pradesh, Velavadar, Gir National Park, Sunderban in West Bengal, Kaziranga National Park, Namdapha Tiger Reserve in Arunachal Pradesh and many more places to photograph wildlife in all its beauty.

He has found his inspiration in photographs taken by ace wildlife photographers like Rajesh Bedi, Jagdeep Rajput and TNA Perumal.

Chital stag with Balck Drongo on his antlers, Tadoba

Camera: Nikon D7000; **Lens:** Sigma APO 500mm f/4.5 DG EX HSM
Aperture: f/4.5; **Shutter speed:** 1/1000sec; **ISO:** 640





Lesser Golden-backed Woodpecker on tree trunk , Tadoba

Camera: Nikon D7000; **Lens:** Sigma APO 500mm f/4.5 DG EX HSM
Aperture: f/4.5; **Shutter speed:** 1/500sec; **ISO:** 200

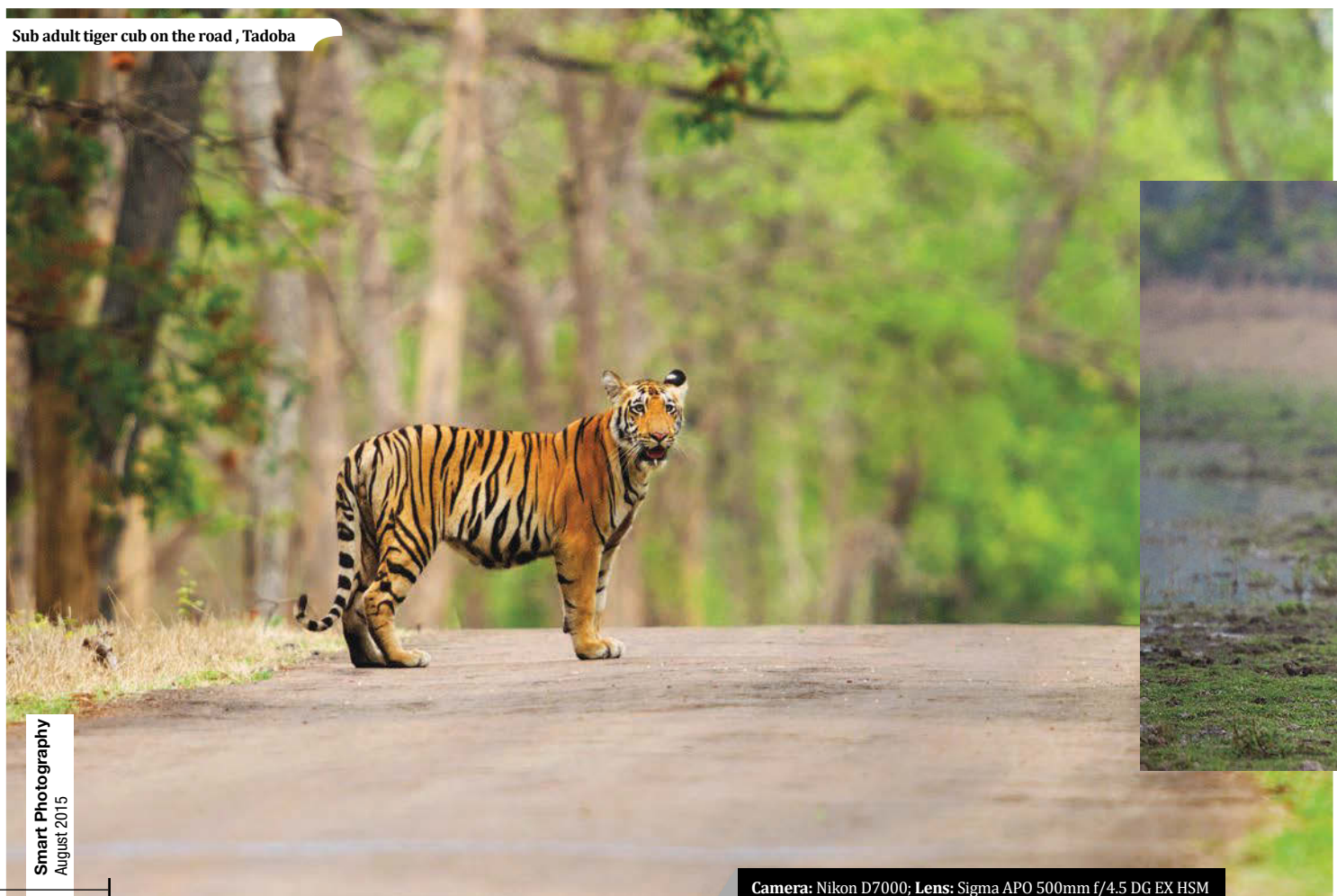


Tiger's weapons , Tadoba

Camera: Nikon D7000; **Lens:** Sigma APO 500mm f/4.5 DG EX HSM
Aperture: f/4.5; **Shutter speed:** 1/500sec; **ISO:** 720



Sub adult tiger cub on the road , Tadoba



Camera: Nikon D7000; **Lens:** Sigma APO 500mm f/4.5 DG EX HSM
Aperture: f/4.5; **Shutter speed:** 1/500sec; **ISO:** 500

Camera: Nikon D7000; **Lens:** Tamron 70-200mm f/2.8
Aperture: f/2.8; **Shutter speed:** 1/800sec; **ISO:** 100



Maya carrying her cub , Tadoba



Indian one-horned rhino , Kaziranga

Camera: Nikon D800; **Lens:** Sigma APO 500mm f/4.5 DG EX HSM
Aperture: f/4.5; **Shutter speed:** 1/320sec; **ISO:** 360

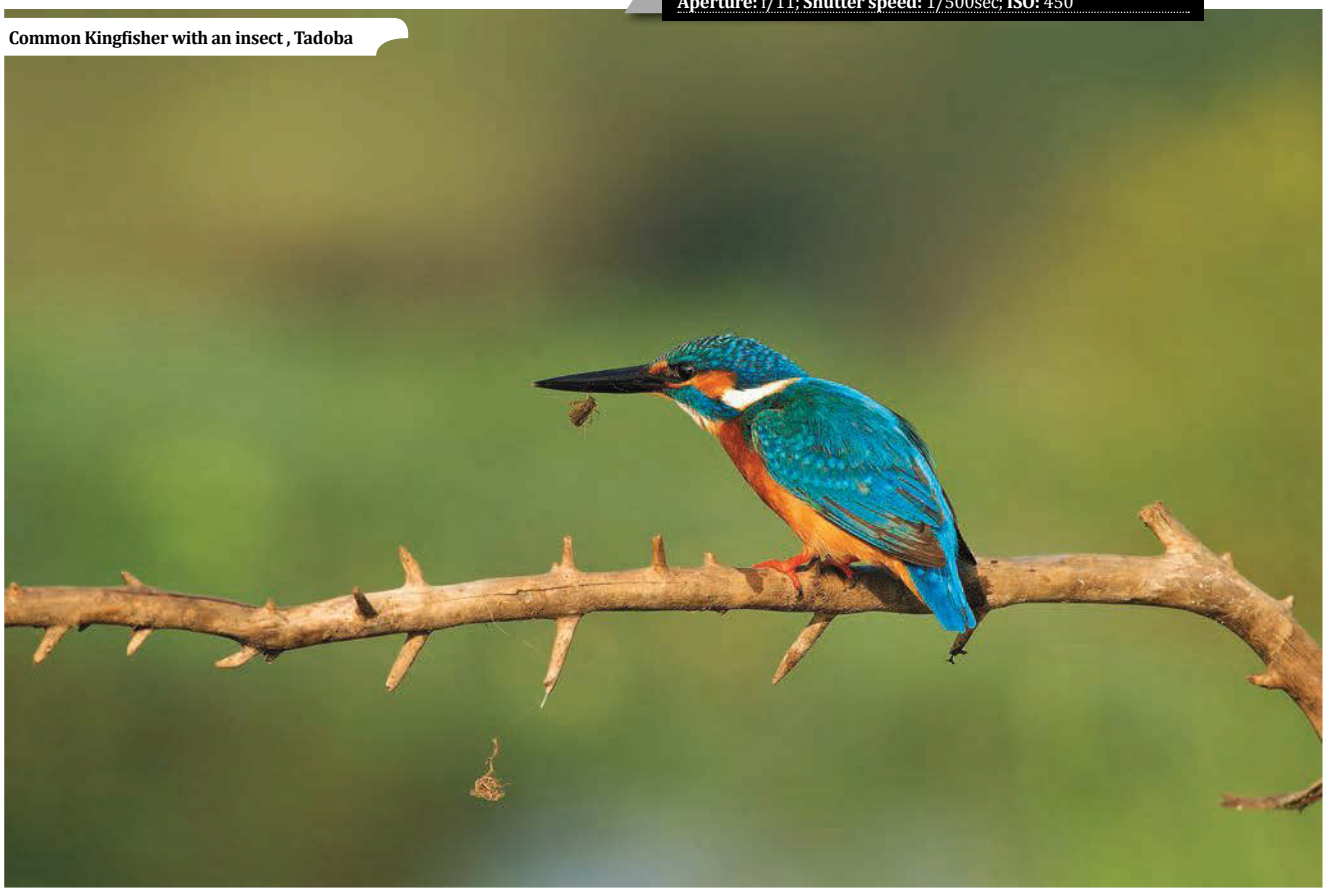


Sambar male stag , Tadoba

Camera: Nikon D7000; **Lens:** Tamron 70-200mm f/2.8
Aperture: f/2.8; **Shutter speed:** 1/500sec; **ISO:** 140

Camera: Nikon D7000; **Lens:** Sigma APO 500mm f/4.5 DG EX HSM
Aperture: f/11; **Shutter speed:** 1/500sec; **ISO:** 450

Common Kingfisher with an insect , Tadoba



Indian chameleon , Tadoba



Camera: Nikon D7000; **Lens:** Sigma APO 500mm f/4.5 DG EX HSM
Aperture: f/8; **Shutter speed:** 1/200sec; **ISO:** 200



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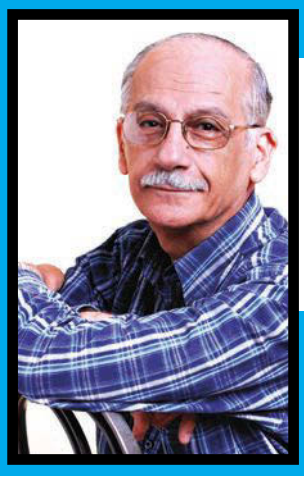
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If I Were You



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Our Imaging Expert
No one can take a picture that everyone likes. But, almost every picture can have scope of improvement. Often, we are not our best critics, while others can immediately point out the faults. In If I were you, our expert comments on how your pictures could be taken to another level.

Rohinton Mehta,
Technical Editor, Smart Photography

Original



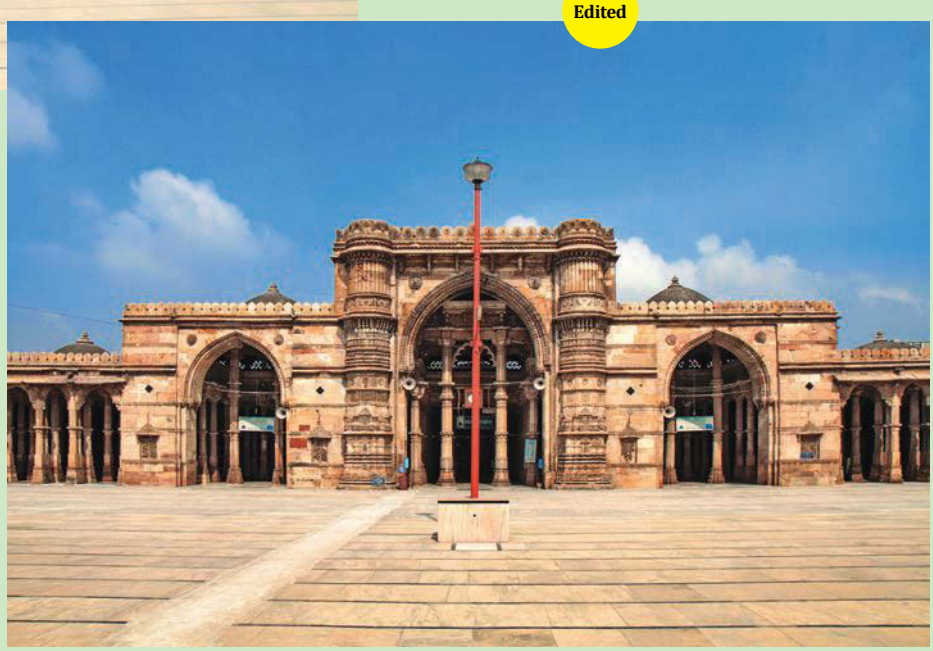
Jama Masjid, Ahmedabad

The Jama Masjid photo comes to us from Rommel Albuquerque of Pune. The picture is quite nice, though there is scope for improvement. There is a lack of contrast between the masjid and the sky and the structure seems to lean a bit to the left. The ultra wide-angle lens has also caused a keystoning effect; the masjid appears to lean backwards.

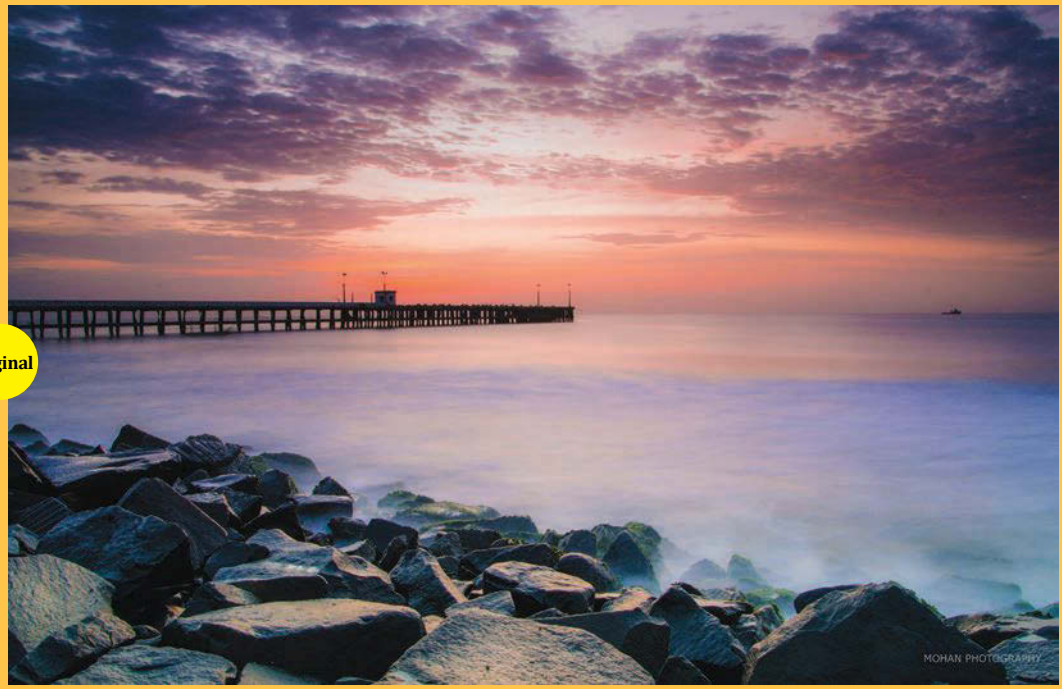
If I were you, I would have ensured that the camera back was parallel to the structure, which would have avoided the keystoning effect. Doing so would have taken in a bit more of the foreground, but that could have been taken care of by cropping the image. I would also have paid more attention to the exposure. I will add here that in this type of situation, an incident light meter would be a better choice as compared to the camera's reflected light meter. It is possible (though I cannot be sure) that a general camera meter reading was taken in this case. I feel a better exposure would have resulted if the reading was taken off the blue sky.

In the edited version, I have toned down the entire picture, cropped it a bit, straightened the sideways lean as well as the keystoning effect and sharpened the image. And yes, I also got rid of some yellow from the sky, thereby making it deeper blue.

Edited



Camera: Canon EOS 7D; **Lens:** 17mm
Aperture: F/7.1; **Shutter speed:** 1/250sec; **ISO:** 100



Original

Edited



Camera: Nikon D5100; **Lens:**18-270mm f/3.5-6.3 at 18mm (equivalent to 27mm in 35mm format) **Aperture:** F/22; **Shutter speed:** 10sec; **ISO:** 100

Serenity

Mohan G. from Pondicherry has sent us this late evening scene for critique. It is a very nice picture; the very long shutter speed has created a smooth silky water effect and the narrow aperture has produced superb depth of field. The red evening glow along with the dark clouds add to the impact. I also feel that the small ship at the right helps the composition.

As good as the picture is, the horizon line passes very close to the center of the frame, thereby dividing the interest between the beautiful sky and the dreamy foreground. *If I were you*, I would have avoided this by including some more rocks in the foreground and cropping a bit of the sky as well. But doing so would have made the image closer to being square in shape. In general, I have no problems with square images but in this particular case, a wider image would definitely be preferable.

A note to our readers: Please do not put your name on any image that is being sent to any magazine/ competition. Such images would be automatically rejected.

Hence, to show how the picture should have been composed originally (using a wider lens if necessary), I have, using Photoshop, extended the rocky foreground as well as stretched the image on the right. I also believe that as long as any manipulation is done as an extension of art and as long as one doesn't claim it to be the original shot, that's fine. One should of course never send a manipulated image to any photo competition unless there is a section specially devoted to digitally manipulated images.

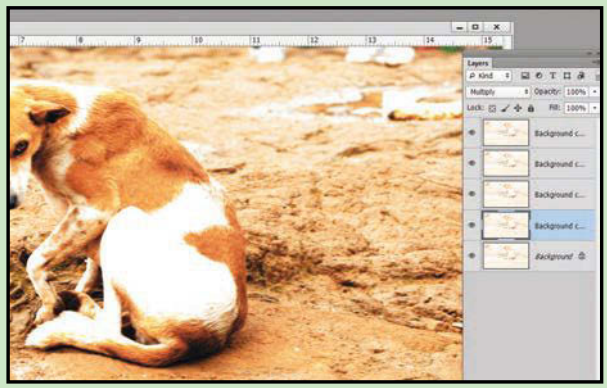
IF I WERE YOU

E-mail your images at **sp@nextgenpublishing.net**

Note: If I Were You is meant to encourage and guide readers, and help them improve their photography. Please ensure that the required camera/exposure details are sent to us (or are available in the EXIF data). We shall not accept images for this section if the required data is not available. Readers are requested to send their images at 300ppi for 8 x 10-inch size. If they are too small, working on them is difficult, and hence they may be rejected.



Original



Printscreen

Camera: Panasonic G6
Aperture: F/4;
Shutter speed: 1/50sec; **ISO:** 160



Edited

Overexposed Dog

This overexposed photo of a dog has been sent by Kamath R. V. via email. He says "I have just begun photography. Though I have access to Photoshop, I have zero knowledge of it." He wants a very simple method of improving the photo using Photoshop.

With due respect, let me tell you that your approach is totally wrong. Photoshop is not a magic bullet for slipshod photography. You should first find out the reason why your picture is overexposed and then find a solution so that the same error is not repeated again. To get you started, you may set your camera to autofocus and P (Program mode), with an ISO setting of 400. Then hold the camera as steady as you can and gently squeeze the shutter release button.

In this particular case, I am not in favour of providing a Photoshop solution to you, simply because beginners might always want an easy way out. But again, as a teacher, it is my duty to explain and answer any query as best as I can. (But you will still need the help of a friend who has at least some knowledge of Photoshop).

- Open the image in Photoshop and duplicate the Background layer in the Layers panel (Press the F7 key to open the Layers panel)

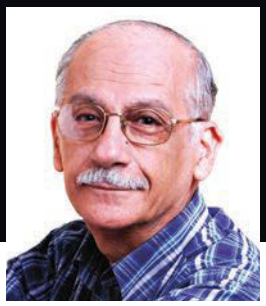
- Go to the Blending Mode (click on the double-sided arrow where it says 'Normal') and click on Multiply in the drop-down menu. You will find the tonality improving.

- Duplicate the Background layer a second time and repeat the above procedure. Keep doing this till you are satisfied with your picture. (For the final image, I have 'multiplied' 5 times).

- Flatten the image (Go to Layer on the Menu Bar at the top > Flatten image) Sharpen as required and save the image. |SP

Ask your question to Uncle at **sp@nextgenpublishing.net**

Ask Uncle Ronnie



T-mount lenses

During film days, we used to get lenses with interchangeable mounts for different makes of camera bodies. For example, if I had two camera bodies from different makers but only one lens, by interchanging the lens mount I could use the same lens on both my camera bodies. Why don't they make those kind of lenses today?

A telephonic enquiry

The lenses you refer to were known as T-mount lenses and were made by independent lens manufacturers.

Having an interchangeable mount also means two more possibilities for 'play' (between the mount and lens and between the mount and body). And having a 'play' could mean loss of critical sharpness and/or uneven sharpness. Such lenses were reasonably popular when they were introduced, but I guess when users realised the problem, the lens sales dropped and they were eventually discontinued.

Note: Similar problems can arise when you use a tele-converter or an extension tube between the camera body and the lens. A home-made support can be used to take care of this 'problem'.

Canon 5D Mark III or Nikon D810?

I need your help to choose between Canon 5D Mk3 and Nikon D810. I currently have a Canon 7D with 24-105mm L IS lens and 100-400mm L IS lens. However, I am ready to sell my gear without any problem if Nikon option is significantly better. Nikon D810 does not have an Anti Aliasing filter, which results in sharper image, however it affects moire. How important is controlling moire in day-to-day photography? Also, its sensor is 36 MP and its review ratings on the Internet is mostly better than Canon 5D Mk3. The only benefit of Canon is that it has more cross type points and have higher ISO setting possible. I do not think I will need to go beyond ISO-6400 in more than 99% of situation.

I do all types of photography, including wildlife. My main requirement is to get sharpest possible image. Somehow, I am not very happy with the output of my current gear. I sell my images also, so need a better quality output. I have been doing photography since last 10 yrs and have fair idea about technical aspects.

Dhiraj Anand Khatri, via email

Why are you not very happy with your Canon EOS 7D? It is a very capable camera, though, by today's standards, a bit on the noisier side.

Coming to the 5D Mk 3 and the Nikon D810, both are excellent full-frame cameras. Both offer very fast and accurate autofocus, though I would give an edge to the 810. The 810's Group AF is really very helpful for birds in flight. However, the 5D Mk 3 will allow you more frames per second, which could be beneficial under certain circumstances. Also, the Mk 3 will offer you comparatively less noisier images at higher ISOs. Overall, I would opine that the D810 is the better of the two. A lot depends on how you set the various parameters on these cameras and let me tell you, that's not as easy as one would like to think. And of course, the final results depend on the user.

Yes, the lack of AA filter on the D810 does offer better sharpness, but the difference is not something that you would notice right away! And in day-to-day pictures, moire too is not something that you'd notice. You might notice moire if you are photographing ancient hand-drawn artistic work involving very fine lines or photographing something that looks like fine wire-mesh. Under such circumstances, however, you are likely to see moire even if your camera has an anti-aliasing filter! Personally, I also do not bother about moire or digital noise unless these artefacts start affecting the overall image.

Do keep in mind that high megapixel cameras are unforgiving. The slightest



Canon EOS 5D Mark III

Nikon D810

camera movement during exposure will mar the exceptional image quality that such cameras are capable of. Both, the 5D Mk 3 as well as the D810, fall under this category, though the D810 is more unforgiving of the two.

A Query on DoF

The question might sound really dumb to many but is really important for me as a beginner.
1. A wide aperture (f/2 for example) means that background of a image would be blurred keeping the object sharp. A narrow aperture means that the background would also be in focus. I saw a lens from Tokina named AT-X 11-20mm f/2.8 ultra wide-angle. Wouldn't a wider aperture lead to nearby objects being out of focus in landscape pictures ?

2. A macro picture on Pg-26 from the July issue of SP shows a lady bug (clicked by Vimal Joshi) with a 50mm f/1.8 lens. The aperture used is mentioned as f/11 which is narrow, yet the background is blurred. Does wider aperture in lens only affect the amount of light entering the camera and not the blur of the background and camera aperture effects both light and that blur?

Divyansh, via email

Always feel free to ask. No question is dumb!
1. Aperture controls the quantity of light entering the lens. It also controls the zone of acceptable sharpness (Depth of Field). The f/2.8 on the Tokina lens that you mention denotes that the widest aperture on the lens is f/2.8. It does not mean that you have to use only this aperture. You can use any available aperture, depending on the available light and the depth of field you desire.

2. I think you are a little mixed-up here; there is no such thing as a "camera aperture". The aperture that we refer to is *the opening within a lens* which allows a certain quantity of light to enter and hit the film/sensor.

With regard to your query no. 2, note that depth of field is controlled not only by the aperture in use, but also by the distance between the lens and the subject, and by the focal length in use.

(a) Narrower the aperture, greater is the DoF; Wider the aperture, shallower is the DoF (focal length and distance being constant)

(b) Smaller the distance between the lens and the subject (as in the case of the picture on pg. 26 that you refer), shallower is the DoF; Greater the distance between the lens and the subject, greater is the DoF (aperture and focal length being constant). Note that this parameter plays a greater role in controlling DoF.

(c) Wider the focal length, greater the DoF (aperture and distance being constant).

If at all, the above still confuses you, remember this: The larger the image on the film/sensor, shallower will be the DoF.

The picture on page 26 of the July issue shows a ladybug, which is reasonably sharp and the foreground/background is blurred in spite of the fact that the photographer has used an aperture of f/11. The reason is as explained in (b) above.

To further emphasise the point, if your reproduction ratio is say, 1:1 (that means you are photographing a tiny subject at life size) with a full-frame camera and aperture set to f/16, the DoF is roughly about 3mm! So you can see that though the aperture is f/16, the DOF is extremely shallow. I repeat what I mentioned earlier, the larger the image on the film/sensor, shallower will be the DoF.

A mixed bag

I am interested in travel, landscape, time-lapse and macro photography. I've a Canon EOS 70D with Canon 18-135mm lens. I don't have another lens right now.
(1) What kind of photography I could do with this kit?
(2) Suggest me to buy lenses and other stuff in low cost range for travel, landscape, time-lapse and macro photography.

Honeyy Maheshwari, via email

The 18-135mm is a multi-purpose lens. You can use it for all the genres you have mentioned, though for macro work, you may need to purchase a set of three close-up filters (+1, +2 and +4). Ensure that the filter size matches the lens thread. Ideally, one does not attach close-up filters to a zoom lens, but that's not written in stone. With proper care, you can get very good close-up images this way.

As a beginner, I don't think you need any other lens at present.

A student asks...

I am a student with keen interest in photography. I am currently using a Nikon D3000 with a telephoto lens



Canon EOS 70D

Canon 18-135mm



Nikon D3000

and planning to upgrade the camera with a budget of Rs.60,000. Which is the best Nikon camera you suggest?

Anusami Kashyap, via email

Sometimes, honest advice is not appreciated. I hope my advice will not fall into that category!

First ask yourself, 'why do I want to upgrade? What is it that I am unable to do with my current camera that I will be able to do with a costlier one? Do I *need* to upgrade or do I *want* to upgrade?'

I wish you had explained your reasons for wanting to upgrade.

Are your pictures not sharp enough? If yes, first improve on your shooting technique and ensure that your shutter speeds are high enough. With a telephoto lens, the image on the sensor is magnified and so is the hand-shake and focussing errors.

Are you unhappy with the colours you get? If yes, the problem could possibly be due to wrong settings of the various parameters in your camera (like White Balance for example).

For how long have you been using your camera and are you using it very regularly or once in a way? In other words, are you fully aware of the features and are you confident enough to use each (or at least most) features on your camera?

My sincere advice to you would be to pursue with the same camera you have. If however, you must upgrade, you may go in for a Nikon D5500 body which currently retails at an MRP of Rs. 54,450.

High-speed Sync

I need your expert advice on few flash related queries.

1) I am planning to buy a Yongnuo YN-560 III non-TTL flashgun. This flash unit is without high-speed sync function. I want to use it for outdoor portraits apart from indoor shoots with my Nikon D7000 (50mm lens). The maximum shutter sync speed is only 1/250 sec for D7000. To get proper exposures outdoors in sunlight, with aperture settings of f/1.8-f/2.8, the shutter speeds are going very high above the sync speed of 1/250 sec. If I increase the aperture, I lose all the charm of having an out-of-focus background.

Is there a way to overcome this limitation ? Maybe ND filters? Will it give result compared to flash with high speed sync ?

2. Do you recommend any other model of Yongnuo over TN 560III below 10K price ?

3. Can I mechanically fix Yongnuo YN range of flashguns in a softbox? Is softbox + flashgun right combination or studio umbrella + flashgun for indoor portrait pictures ?

Suggest me some low cost soft boxes to explore below 5K price band.

Suvankar Das, Pune

1) For high-speed sync with your Nikon D7000, you will require to use Nikon SB 700/900/910 flash. (My suggestion would be to go for the SB910). The higher the shutter speed you use, the lower will be the output from the flash. I am afraid, you will not be able to use the Yongnuo flash for this purpose.

I would not consider using ND filters in this situation. A general meter reading in bright sunlight would be 1/125sec at f/16 at ISO 100 and you want to f/1.8-2.8. That's a difference of approximately 5-6 stops. I'm afraid if you place ND filters to block 5-6 stops of light, you will not be able to see your subject through the lens.

2) Afraid not.

3) If you are mechanically minded, you can make a device to attach any flashgun to a softbox or studio flash. Ready-made clamps are also available (check with Photoquip India) to attach flashguns to studio umbrellas.



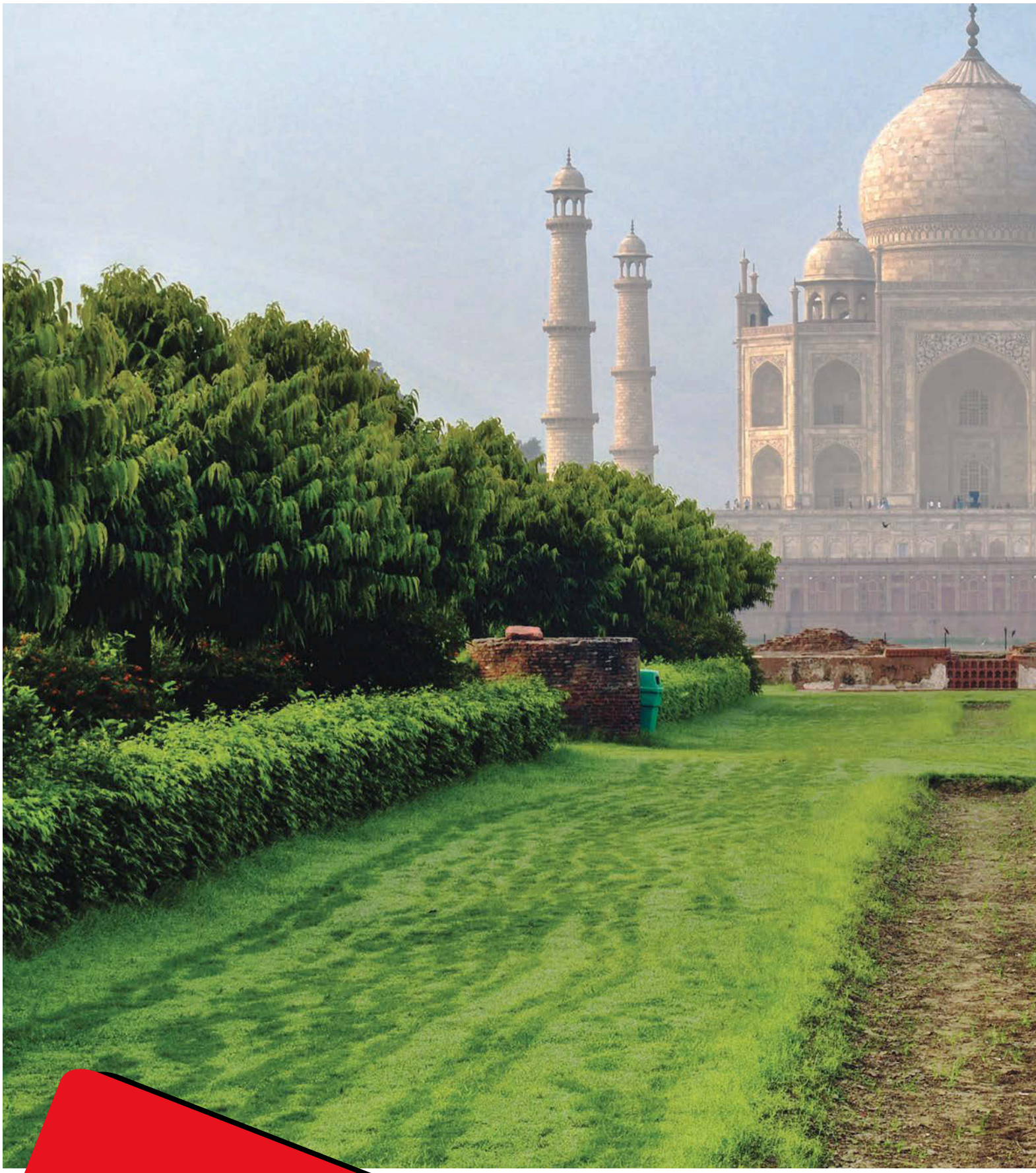
Yongnuo YN-560 III non-TTL flashgun



Nikon SB 910 flash

Illumination from a softbox differs from that of a studio umbrella. With softbox, the light fall-off is quite abrupt as compared to that from a studio umbrella. You can use either, depending on what effect you are looking at.

The cost of a softbox would depend on its design, material used and its size. You are unlikely to get a good and reasonably large softbox under Rs.5000. |SP



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SMART TRAVEL CONTEST



Cheetah chase

© Clement Francis

In Awe of **Nature**

As told to **Rohinton Mehta**



Clement Francis

Clement Francis is a well-known wildlife photographer from Bangalore. Since childhood, he was fascinated by nature and wildlife, especially birds. He chose wildlife photography to spread awareness about nature conservation and importance of wildlife for the ecosystem. His proficiency in photography has been appreciated nationally with his nomination for the 9th Annual Teacher's Achievement Awards (2009) in the Communication Photography category. He is the only wildlife photographer to have been nominated for this award. Clement has also contributed to books like 'Birds in our Lives', 'Important Bird Areas of India' and many more.

To know more about his work, visit ***www.clementfrancis.com***

What are the fascinating aspects of birds unknown to common people? Which one intrigues you the most?
Their flight! Birds have conquered almost all the possible habitats that exist on planet earth. You go to the Himalayas or the Thar Desert or riverine habitats or grasslands; you always find different bird species living there. Their flight just mesmerises me. Also, one cannot define freedom better than birds – they migrate across continents at will, they appear at the most unexpected places and they just consume you by doing the things that you least expect them to do. You can see the smallest of the warblers, for example the greenish Leaf Warbler – a common winter visitor to almost the entire Indian subcontinent – breed in the Arctic Circle; it's only one third the size of a house sparrow. When it chirps in your garden in October, the common man overlooks it most of the time, but for a birder and photographer like me, I am awestruck; how could a tiny bird of around 10grams migrate tens of thousands of miles?



Cinereous vulture and Crow



Bonellis Eagle

I am definitely fascinated more by the raptors. They are species of birds that prey on other animals and birds. Eagles, Hawks and Falcons belong to this group. The Peregrine falcon for example reaches speeds of more than 300kms during its hunting dive. The Bonelli's eagle is very close to my heart – if you see one hunting a large prey like a black-necked hare or grey heron or even a peacock, you are overwhelmed by its power, tenacity, single- minded approach and commitment. So when you get a good picture of them, it is a very satisfying feeling; you are on top of the world!

According to you, what are



Grey headed fisheagle

© Clement Francis





Rusty Cheeked Scimitar Babbler

© Clement Francis



the qualities of an ideal bird photographer?
This is completely my opinion. Other bird photographers may differ here:

- First and foremost, the bird photographer should be a nature lover and should have a heart of a conservationist. The subject should always come first.

- Patience surely is a virtue one should have.

- Knowledge about the subject that you are photographing is a must. The photographer should read books, field notes and always ask the experts with the intention to learn more.

- One should not be award-hungry or running behind laurels. Awards and laurels will come once you are a good photographer!

- The photographer should have the quality of sharing his work with others. Nature gives everything free, so he/she should always be willing to share their work (pictures and writings) with anyone who asks.

- One should visit the same place again and again, so that he or she gets expertise about that habitat and the chances of getting good pictures increases to a great extent.

What are the challenges other than the agility of the bird that can create trouble for photographers?

- The main challenge is light. It plays the most important role in getting good images.

- The position of the bird with respect to the camera. You may find the most cooperative bird but if the angle of the bird is wrong, you just cannot do anything about it.

- The same species of the bird can be bold in some areas and very shy in others. So if you are in areas where hunting and disturbance is high, photography can be a total disappointment. For example, few species of flycatchers in western Himalayas are very bold and the same species in North East are very shy due to over- hunting.

- Travel also consumes you. For



Verditer Flycatcher

example if I have to photograph the Monal Pheasant, I being a southerner, would have to travel all the way to the north!

How much importance do you place on equipment? What equipment do you carry? Do you also believe in using a tripod for such kind of pictures?

• Equipment definitely plays a great role in the quality of pictures one can shoot on the field. A fast autofocus pro lens like the 600mm f/4 or 500mm f/4 or even a 300mm f/2.8 with a good camera that can provide more than 6 frames per second is the best one can use for bird photography. I would say that if anyone wants to start bird photography as a hobby and if he/she can afford to buy the best of the pro lenses and camera body, they should go for the best. Many of us think that let me start with a beginner's camera and zoom lens and then proceed towards the pro bodies/lenses – that's not correct at all. How much one can spend should be the only factor to decide on buying different equipment.

• I almost all the time use Nikon D4 and Nikkor 500mm f/4 lens with a 1.4x Teleconverter. For my style,. the closer I can get to my subjects (birds), the better the pictures are. But I also use my friend's Nikkor 600mm f/4 lens with a 1.4x Teleconverter when we are together on the field.

• A tripod is always recommend when using long lenses like the 600mm and 500mm. Also a tripod enables one to get clearer pictures even in low light conditions. But, many times it is a hindrance due to its bulk and weight; sudden decisions cannot be taken when your subject is a fast mover (most small birds). I would recommend anyone to shoot from a monopod when shooting in rain forests, cloud forest and jungles with loads of bushes and shrubbery because you will be walking around and taking your images based on the bird's movements. When it comes to shooting in grasslands, deserts, near beaches and rivers, one should use a tripod, as most often you will be photographing from one single place.

What would be your advice to budding bird photographers? How should they prepare before photographing birds?

• Definitely read books about the local



wildlife – the birds, their breeding season, migratory months etc.

• Also keep going to the same place again and again. This surely increases your knowledge about the particular habitat.

• Understanding their habits can take you to the next level – bird behaviour. You will find out that the same bird behaves entirely differently during different seasons of the year. For example, during February and March, before entering into the breeding cycle, the Indian Roller – a very colourful bird – is very bold and will allow you close and you can take great images; but once its breeding season is over (June and beyond), they will not allow you to come close approaches as they did during the breeding season. But here too, the boldness of the birds varies from individual to individual.

• Respect the environment where you are working and if possible participate in conservation efforts. Do not disturb your subject; leave the habitat in the way you discovered it.

• Do not disturb the bird during its nesting season; most of the times, avoid nest photography.

• When you go to newer areas for photography, kindly prepare well for the climatic conditions; speak to local bird photographers, bird watchers or guides about bird sightings. If you hire a bird guide, request him to discuss before hand, the entire area that he is going to show, so that you don't waste your time after reaching the site.

• Understand your equipment well and remember that all equipment have their shortcomings.

Out of all the bird photographs you have taken, which one is the closest to you and why?

Of all the birds that I have photographed, the one closest to my heart is the Bonelli's Eagle. According to me, it is the best hunting eagle out there. Whatever it targets, it gets. Also the sheer size, aggression and flying skills make it a complete hunting machine. No matter how many times you photograph this eagle, you never get enough. This bird always surprises you every time.

Some birds can be pretty aggressive, especially when they have young ones. What precautions does one take at such times?



Cheetah-Kill

• My advice to bird photographers is, do not photograph nests, unless it's a very rare species and you want to photograph it from the point of study or science. Birds do become aggressive and agitated during the time of their breeding.

• Eagles, hawks, falcons and owls will even try to attack you if you have crossed what I call it " Minimum Security Distance", hence avoid and take precautions.

• As mentioned earlier, if you are going to photograph the nesting species for study and scientific purposes, always build a hide/blind and photograph the species from its confines, so that you are safe and the bird also does not get disturbed. If you photograph the bird this way, ensure that you get in to the hide/blind before daybreak, so that the bird does not notice you. Also, try to leave your hide/blind only when the bird leaves its nest to find prey.

Any other information that you would like to share with our readers?

• First and foremost, if you don't get what you wanted from the field, do not get disappointed. Mother nature always rewards your perseverance and patience.

• Always get involved in some kind of conservation activity by either your time or by your finances.

• Nature here in our country is vanishing day by day. When you see the Great Indian Bustard in its splendour and realise that less than 150 of them are surviving in the wild in India, you feel like crying. How irresponsible are we that we allowed this to happen?

• Keep your environment clean when you go into the wilderness. Always be aware that you are invading the private life of the denizens who live there. Give zero tolerance to garbage dumping visitors. Educate them and if you can grab a few plastic bags here and there and safely dispose them in the dustbin, you have done your part and mother nature will surely smile at you. |SP


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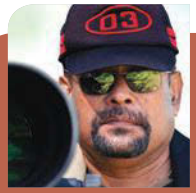
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A lion stretching, Masai Mara



Into The **Wild**

As told to **Rohinton Mehta**



Mohan Thomas

Mohan Thomas is an engineer, but at heart, a nature lover and a passionate wildlife photographer. Mohan began his photography career with a very modest digital camera – a Nikon D200. He was fortunate enough to have the backing of his family and especially his wife, who encouraged him tremendously. In his quest for photographing wildlife, he has travelled to various wildlife reserves in India and abroad, especially, Masai Mara (Africa), Pantanal (Brazil), Kamchatka (Russia) and recently to Svalbard in the Norwegian archipelago in the Arctic Ocean to name a few. Mohan is also a recipient of the Muthukulam Ragavan Pillai Award for his work on wildlife photography. You can read more about him on ***www.mohanthomasphotography.com***

What made you pursue photography and a special genre like wildlife photography?
Photography has been a burning passion of mine since childhood. I was always fascinated by the art of capturing magical moments through a lens. But the responsibilities of life took over and I spent many years catering to my family and laying a foundation for their future. In my early 40s, I developed an interest in photographing nature and animals while on a trip to B.R. Hills with a friend. Soon, I purchased a small camera and clicked pictures of everything I saw. Combining wildlife with photography was an amazing decision and the one that I have stood by for all these years.

What struggles did you have to go through before you were accepted and recognised as a wildlife photographer?
Personally, wildlife photography for me has never been about recognition or opportunities. I indulged in it for my satisfaction and the warm comments



The Theliya sisters having a drink at Jamunjhora, Tadoba

© Mohan Thomas



A Brown Bear approaching a waterhole, Finland





A polar bear walking on floating ice, Arctic





Sloth Bear with two cubs, Daroji Sloth Bear Sanctuary, Bellary

© Mohan Thomas



A brown bear with a Salmon, Kamchatka, Russia

© Mohan Thomas

came as a surprise to me as well. Muthukulam Raghavan Pillai was an outstanding actor whose contributions to the Malayalam film industry have been immortalised in the form of this annual award. It is bestowed on people from different walks of life for their excellence in a field. It still feels like a dream to have won it and I'm quite humbled by the whole experience. It was truly a magical moment for me.

You seem to have travelled far and wide in your pursuit for wildlife photography. Which is your favourite animal to photograph and the one which you consider to be the most dangerous?

This one is rather easy to answer! Big cats have always fascinated me and my personal favourites, tigers and leopards are by far the most enthralling. Seeing them even today brings chills down my spine and capturing them on my lens is a joy that words can't express. For the most dangerous animal, I will definitely have to put forward the mighty polar bear. Its immense size and natural predatory skills are amazing to behold.

Almost all wildlife photographers have some hair-raising experiences to tell. What are yours?

There have been a few but one that comes to mind is a certain incident

of my friends and family. Over the years I've managed to garner more viewers who appreciate my work, but I still stay true to my roots. I feel acceptance and recognition comes naturally to those, who follow their passion wholeheartedly.

Please tell us about the Muthukulam Raghavan Pillai award that you received in 2015 for your work in wildlife photography.

To be honest that

during the Arctic expedition. On one particular night the fire alarm on the ship went off. We were informed about the immediate danger and asked to wear a life-jacket so as to prepare to abandon ship. The prospect of jumping into that deathly cold water was intimidating and we were considering our survival odds. On futher inspection, it was revealed that a can of flour had spilled onto the floor of the storeroom. The flour rose into the air triggering the alarm. It was a close shave and a terrifying experience!

What are your views on human encroachments on wildlife territory and how does it affect nature's balance?
There has been severe human encroachment into wildlife territory for many years. This has been reflected on the dwindling wildlife, which has plummeted at a concerning rate. In this state we might soon find ourselves facing severe climatic changes, droughts and the extinction of our precious wildlife. We must take strict steps to cut down encroachment and promote rehabilitation where possible. A personal opinion of mine is to create a buffer zone wherever possible and to safeguard the core zones wherein the animals can live freely.

Can you give our readers some valuable tips on how to safely approach wildlife and how to read the body language of wild animals?
It is our responsibility to remember that all life is precious and must be treated with respect. Even in the safety of our safari vehicles there are things we can do to not disturb the animals. Maintaining a safe distance is key. We must respect their personal space at all times. Also a rookie mistake which I've seen quite often is the usage of flash lights. They must be avoided at all costs since they severely disturb the animals. Wearing natural coloured clothes that blend into the background and maintaining silence are also a few good things to practice. As for body language, that's a thing you pick up over time and experience.

What equipment, would you say, is an 'absolute must' for wildlife photography?
This is really tough to answer as requirements for this field are quite large. The bare minimum would be a D-SLR camera with a lens of a relatively good focal length. Based on budgets, having multiple camera bodies with multiple lenses attached would be the perfect combination considering the limited

Great Hornbill in flight, Annamalai Tiger Reserve, Tamilnadu



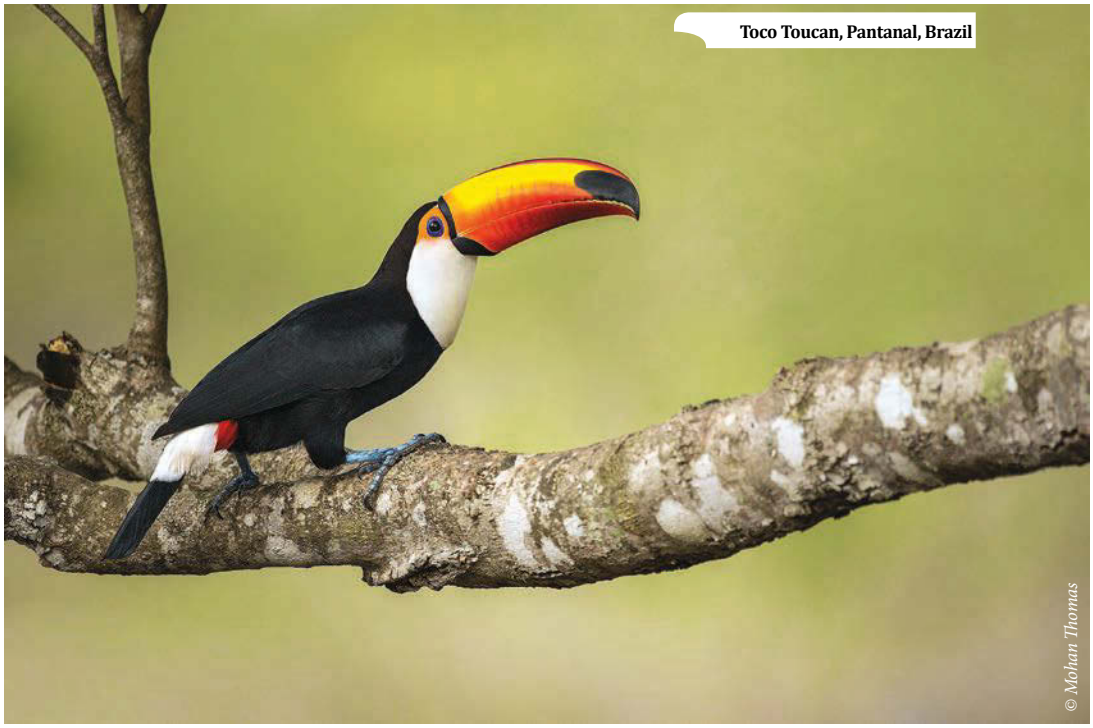
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Asian Paradise Flycatcher, Sattal, Uttarakhand



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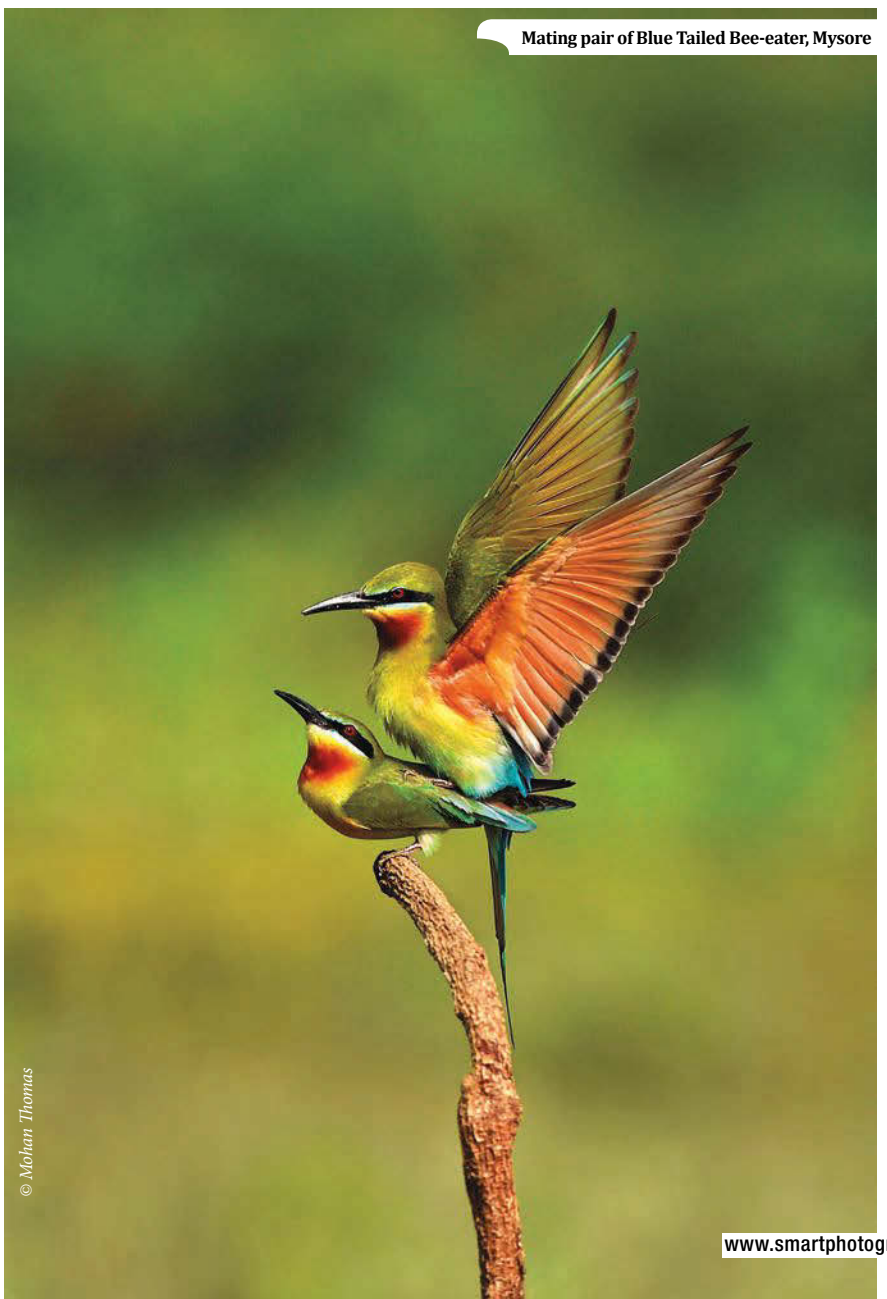




Toco Toucan, Pantanal, Brazil

© Mohan Thomas





Mating pair of Blue Tailed Bee-eater, Mysore

© Mohan Thomas

time we get when shooting a wild animal.

What is your opinion on image



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Tiger, Tala zone, Bandhavgarh

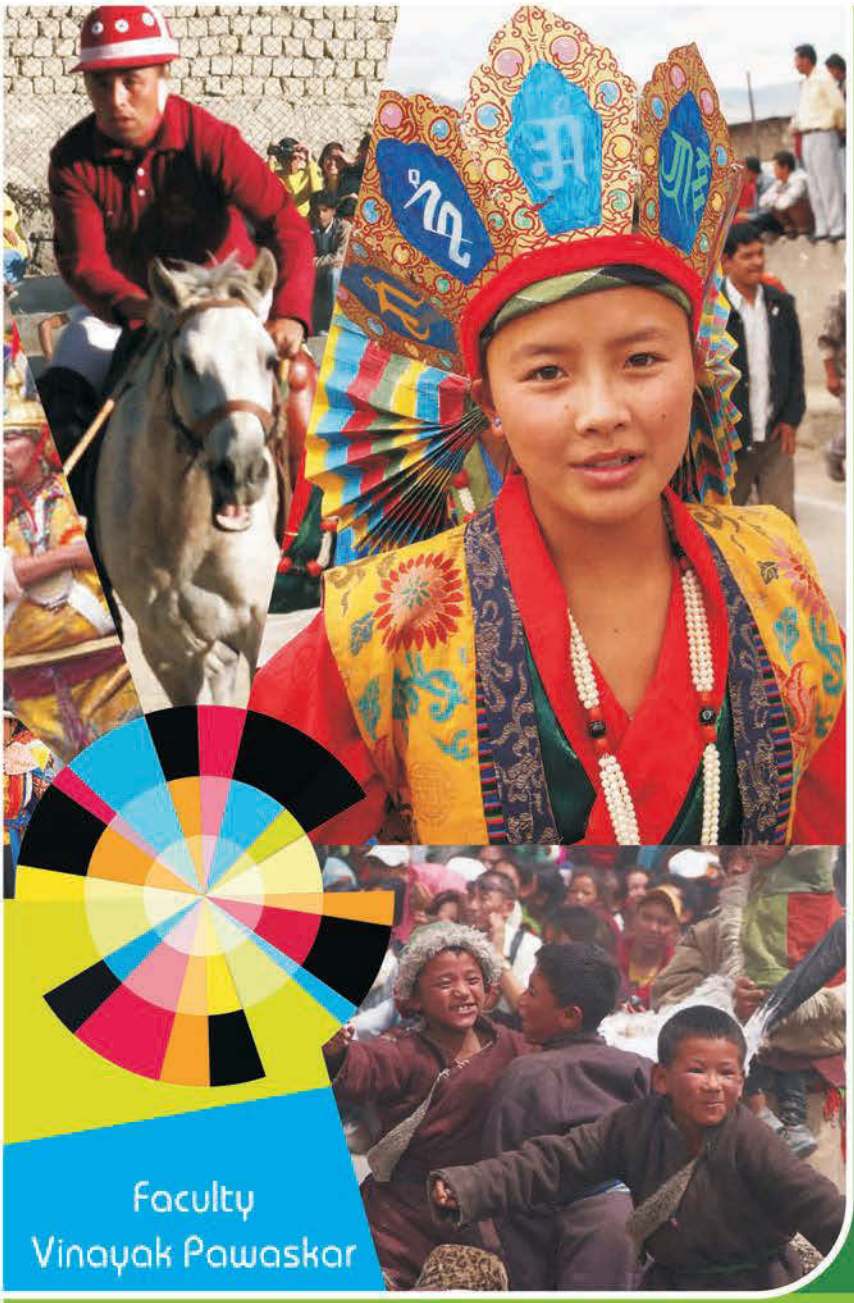
editing when it comes to wildlife?
Editing of images is a tricky art. I would recommend attending a workshop for it. The process itself should involve minimum usage and trying to bring the image as close to what you originally saw through your eyes. From personal experience, I would say playing with the brightness, saturation and cropping should be more than enough.



© Mohan Thomas

Jaguars, Pantanal, Brazil

It's important to have technical skills as well as lady luck while photographing wildlife. Which of the two, do you think is more important?
Both are equally important and none would matter without the other. You need lady luck on your side to get the sighting in the first place but only your technical skill will make sure that the sighting counts, without which it's a wasted opportunity. |SP



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SPECIAL PROFILE

A Bird Guide at Bhigwan



Sandip Nagare

Meet Sandip Nagare, a bird guide and a nature conservationist at Bhigwan. Bhigwan is to Maharashtra what Koleodeo National Park (Bharatpur) is to Rajasthan. Bhigwan is situated in Indapur Taluka in Baramati in Pune district, about hundred-odd kilometers from Pune on the Mumbai Sholapur Road.

Sandip Nagare is an unassuming, soft-spoken man who has done his M. A. in History. He is a real nature lover. He was instrumental in starting a nature conservation group called Spandhan. This group prevented people from cutting down trees near Bhadalwadi Lake, where painted storks had built their nests. This led to an increase in the number of painted storks in that area. Sandip also started another nature conservation group – Agnipankh – where he trained about 30 people for the cause of nature conservation. This also helped the villagers earn a livelihood.

When I mentioned to Sandip that we would feature him in Smart Photography, he was a bit hesitant because he does not want Bhigwan to become a picnic spot where picnickers create a nuisance by throwing their waste everywhere. He also did not want people to disturb the birds with their anti-nature behaviour. So where does all this fit into a photography magazine? That's the other side of Sandip Nagare; for he is an accomplished photographer!

Sandip started his photography about three years ago, using a point-and-shoot camera (which he still uses at times). He has now graduated to using a Canon EOS 60D body with a Sigma 150-500mm lens. In the first week of January 2015, he published a book – Birds of Kumbhargaon,1000 copies of which were sold within three months!

We are sure that our readers will enjoy Sandip's photographs as much as we enjoy presenting them to you.

As told to **Rohinton Mehta**

Jewel Beetle



Camera: Nikon Coolpix P510
Aperture: F/4.1; **Shutter speed:** 1/250sec; **ISO:** 100

Camera: Canon EOS 60D
Aperture: F/6.3; **Shutter speed:** 1/2000sec; **ISO:** 320



Bar-headed Goose

Flamingo Taking Off (Agnipankh)



Camera: Canon EOS 60D
Aperture: F/7.1; **Shutter speed:** 1/1600sec; **ISO:** 200

Kingfisher

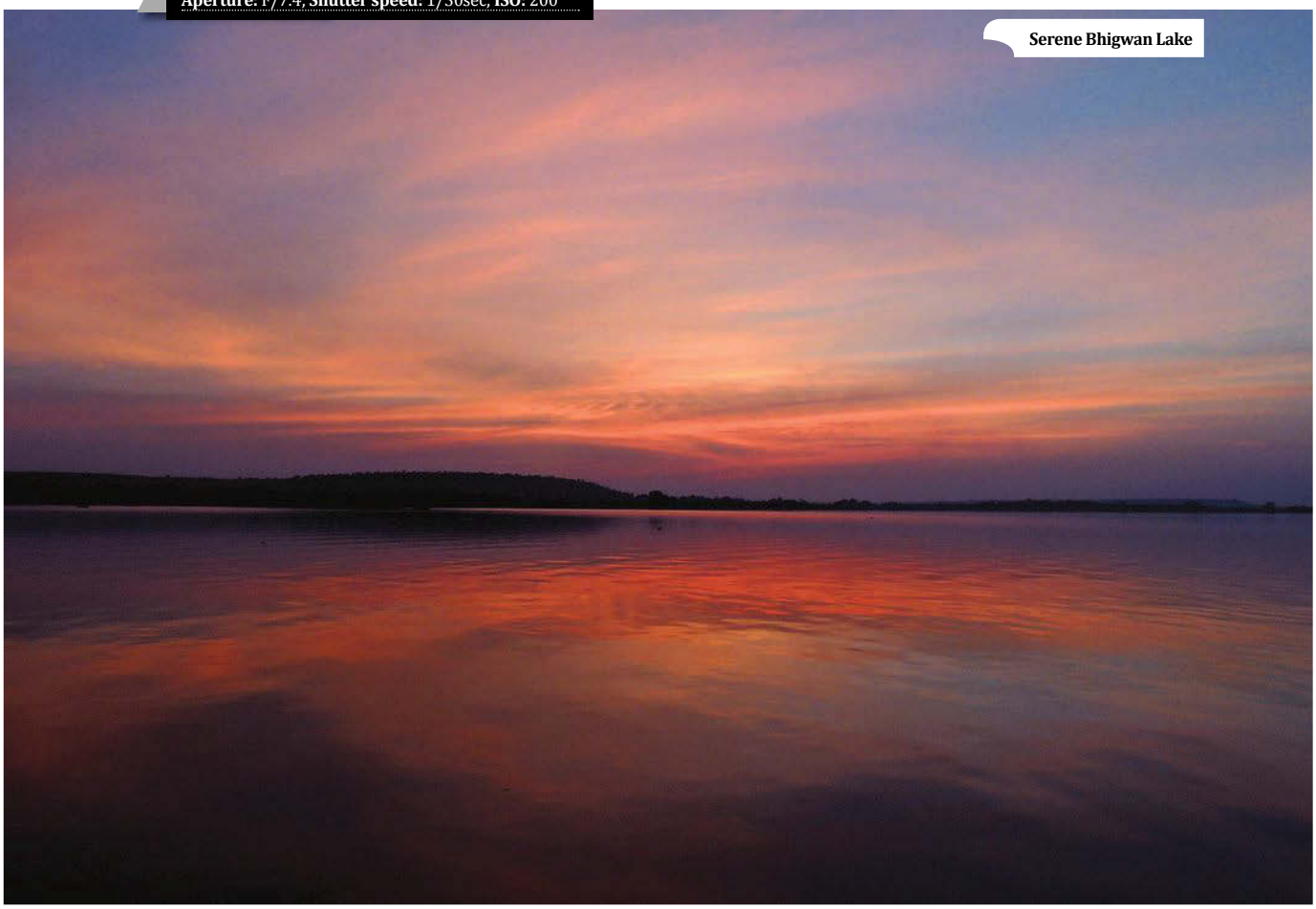


Camera: Nikon Coolpix P510
Aperture: F/5.9; **Shutter speed:** 1/500sec; **ISO:** 160



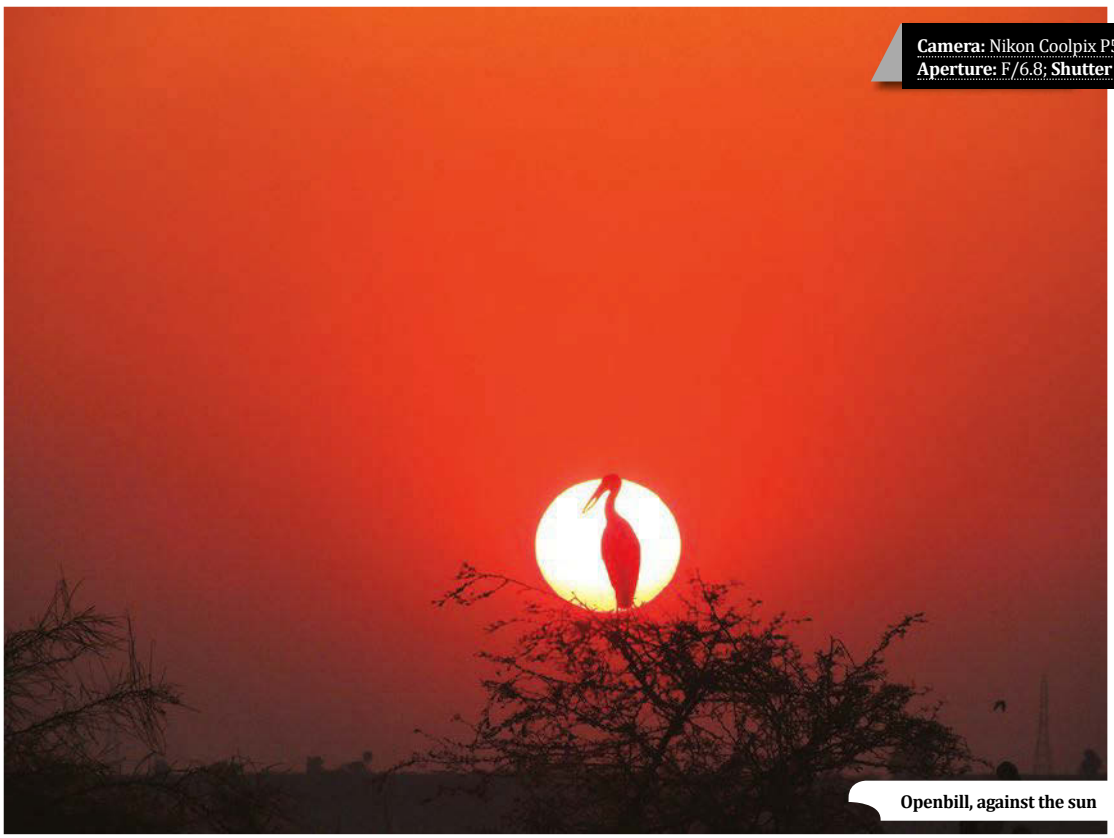


Camera: Nikon Coolpix P510
Aperture: F/7.4; **Shutter speed:** 1/30sec; **ISO:** 200



Serene Bhigwan Lake

Camera: Nikon Coolpix P510
Aperture: F/6.8; **Shutter speed:** 1/800sec; **ISO:** 400



Openbill, against the sun

EXIF data not available

Baya weaver nest, Pune



As told to **Rohinton Mehta**

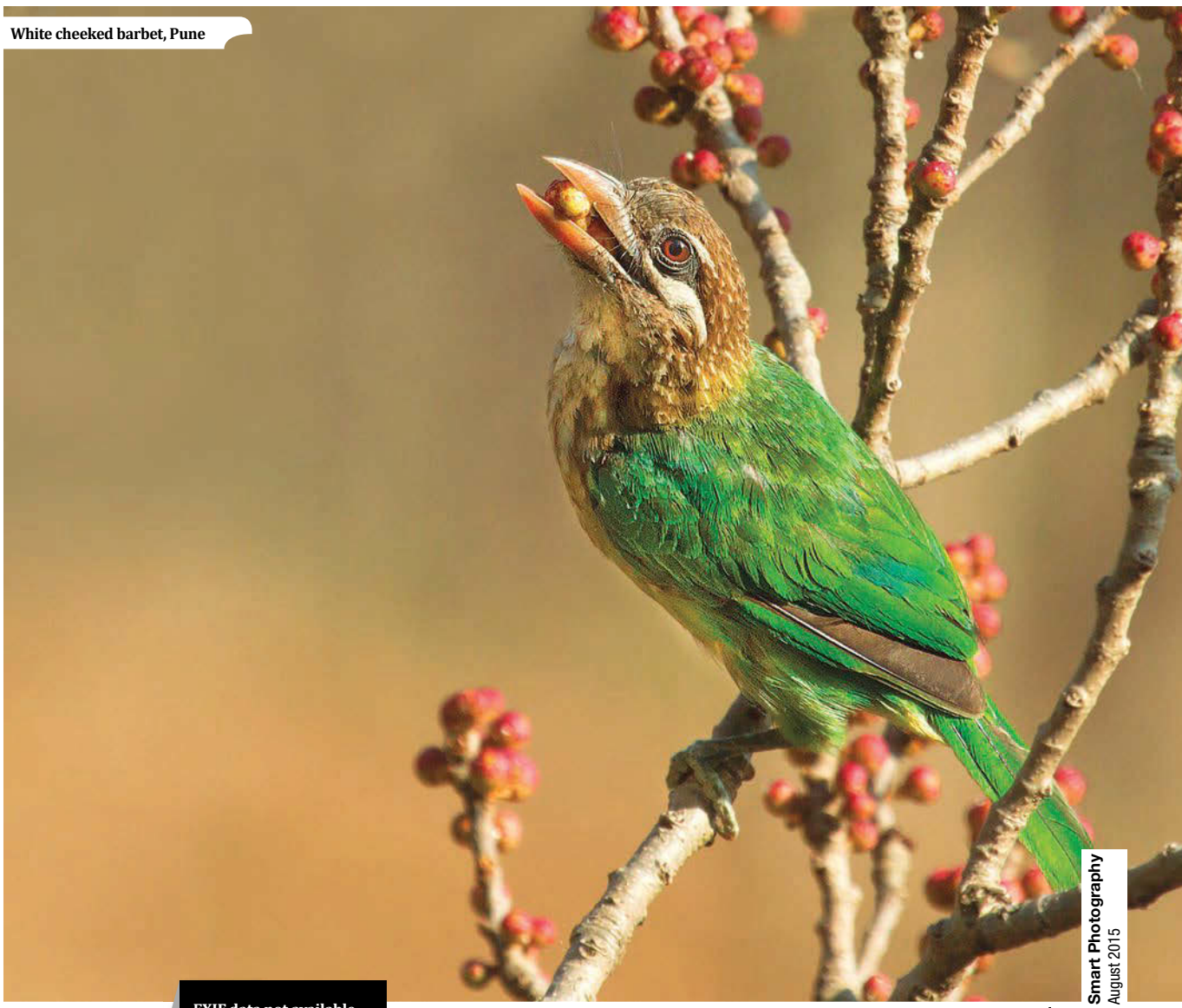
Wildscape **Marvels**



Pratik Humnabadkar

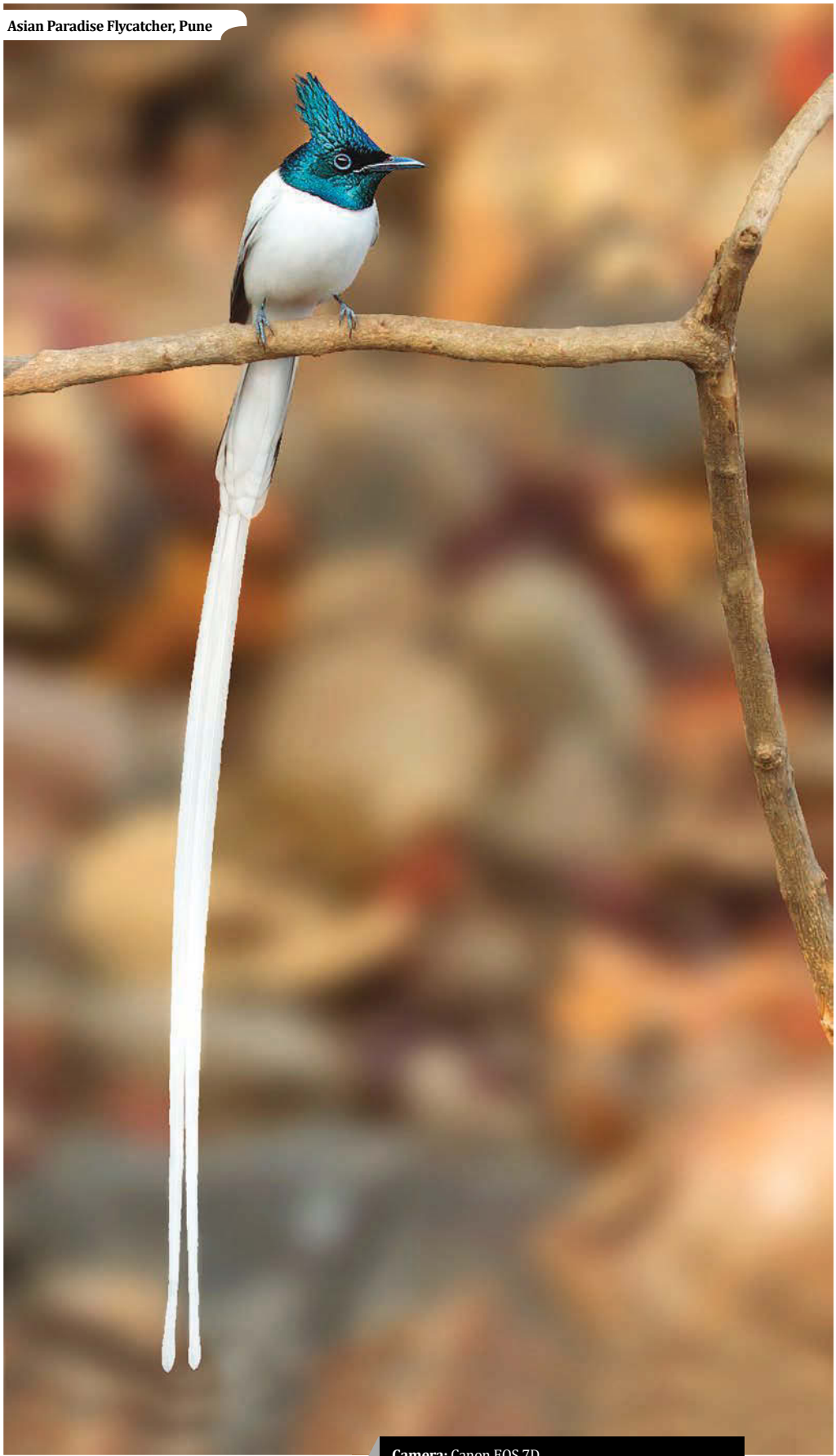
Pratik Humnabadkar from Pune has completed his Masters in Computer Application and is currently working as a software engineer in Bajaj. He is a passionate wildlife photographer since over two years but prefers to photograph birds more than mammals. He considers bird photography as a challenge as birds keep moving constantly and never sit for long in one position. Pratik uses a Canon 7D with Canon 100-400 mm lens. He developed his interest in wildlife photography when he saw a spider hanging on a web near his home. Suddenly a bird came flying out of nowhere and ate the spider. It's then that he realised that we do not really observe the day-to-day activities in nature. And that's how his interest in nature and wildlife grew.

White cheeked barbet, Pune



EXIF data not available

Asian Paradise Flycatcher, Pune



Camera: Canon EOS 7D
Aperture: F/7.1; **Shutter speed:** 1/160sec; **ISO:** 640



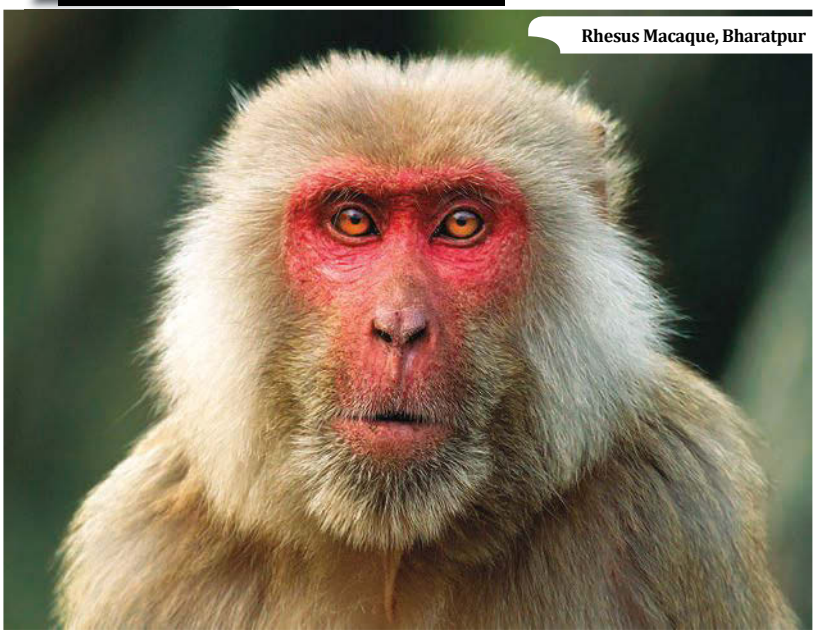
Marsh Harrier, Little Rann of Kutch



Camera: Canon EOS 7D
Aperture: F/8; **Shutter speed:** 1/2500sec; **ISO:** 640

Camera: Canon EOS 7D
Aperture: F/7.1; **Shutter speed:** 1/320sec; **ISO:** 640

Rhesus Macaque, Bharatpur

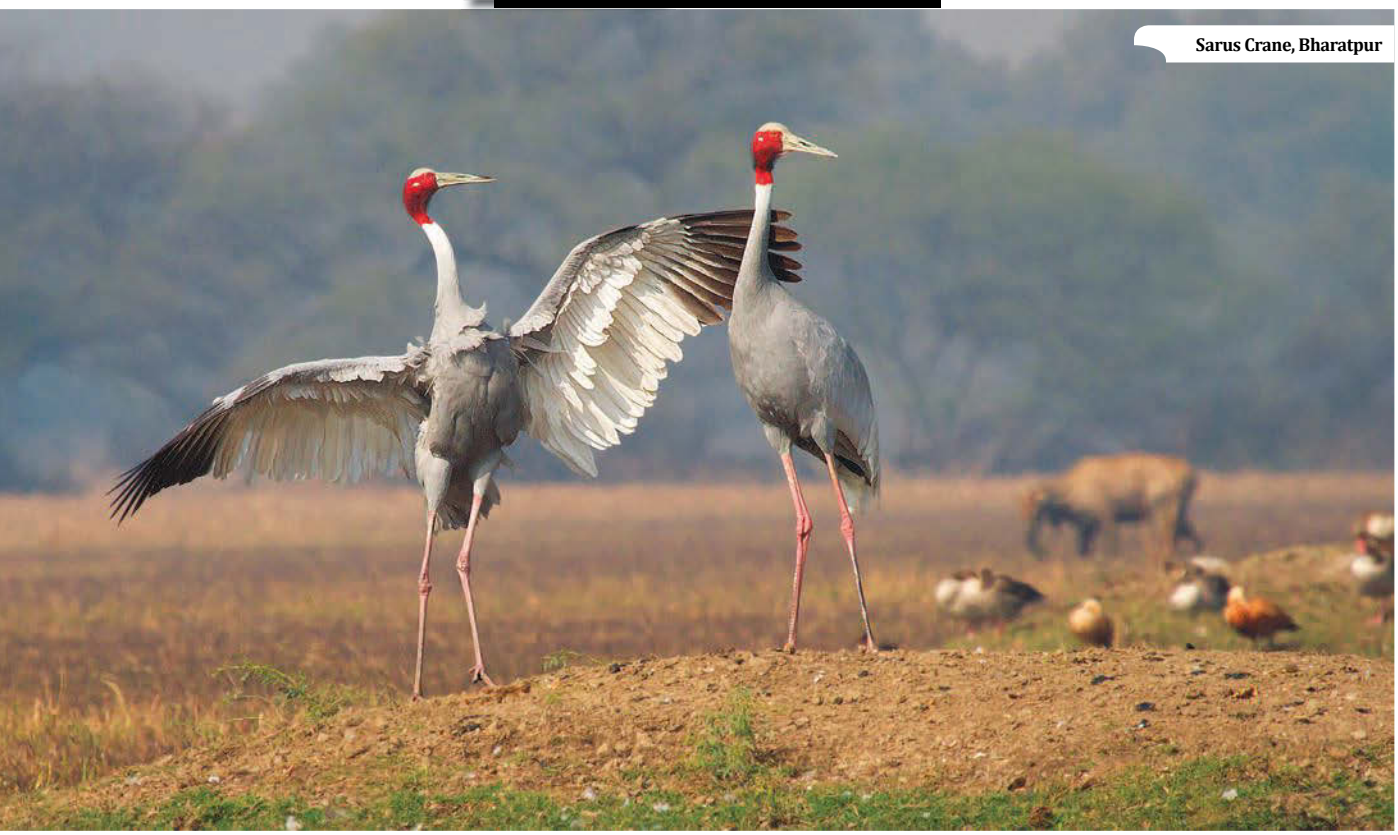


Crested Serpent Eagle Portrait, Bharatpur



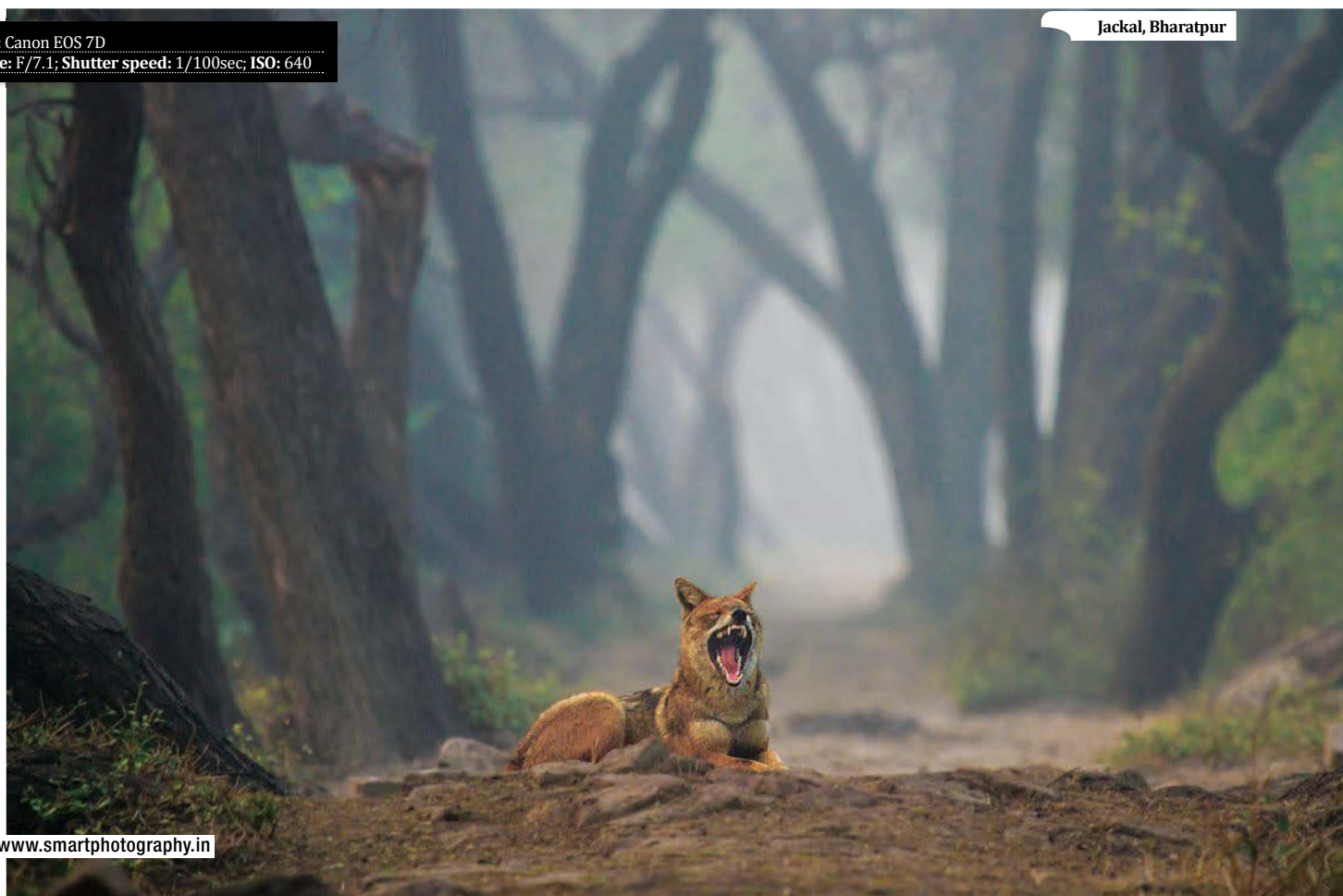
Camera: Canon EOS 7D
Aperture: F/7.1; **Shutter speed:** 1/600sec; **ISO:** 640

Camera: Canon EOS 7D
Aperture: F/7.1; **Shutter speed:** 1/2500sec; **ISO:** 640



Sarus Crane, Bharatpur

Camera: Canon EOS 7D
Aperture: F/7.1; **Shutter speed:** 1/100sec; **ISO:** 640



Jackal, Bharatpur







SHOOT TO FAME WITH UDAAN





Website: www.udaan.org.in
Contact: 022-23020880 / 9619315130

Udaan's birth was a result of collective inspiration of leading photography professionals. They came together to lay the foundation of Udaan School of Photography, This institute aims to provide world class education in visuals arts in India.

With the efforts that have been put in by Udaan's extensive faculty, the students have made their teachers and the institute proud with awards and recognitions bestowed on them, which also includes a Pulitzer Prize nomination.

Apart from the faculty, Udaan is situated in the heart of India's advertising & entertainment capital. The photography school's close proximity to the head offices of advertising agencies , film production companies, newspapers and other media organizations ensure that Udaan students are just a stone's throw away from India's top photographers, models, art directors, photo editors and future clients ! Exposing the students to an energetic, artistic and a professional environment makes it easy to get internships and other professional opportunities.

Combined with the above, Udaan's intensive technical and creative training prepares the students to meet global standards and participate in professional challenges and competitions. With several studios, the largest being around 2500 square feet (one of the largest in the city), the computer lab equipped with both Apple and and high end Windows PCs, an extensive library with the choicest of books in photography and visual arts, full HD 3D projectors for reviews, a spacious cafeteria, indoor sports facilities and more, Udaan provides an amazing learning environment to its students.

Added to this, Udaan students get an hands-on experience in professional photojournalism with the help of an in-house online newspaper, 'Mumbai Weekly' , run by students and has a substantial viewership.

Alumni of Udaan have gone to become cutting edge professionals and are working as full-time photographers in leading newspapers and magazines like 'The Hindustan Times', 'The TImes of India', 'DNA', 'Indian Express' and 'India Today' along with an international news agency like Reuters.

Two students from Udaan reached the final round of the National Geographic Cover Shot that was telecast on the television. It was an Udaan student who recently shot the cover picture fot the prestigious Forbes Magazine - a distinction few photographers can boast off.

Udaan combines technical innovations and creative experimentation. It aims to create new-age photographers, who will adapt to the ever-changing scenario in professional photography. It has trained over 2000 students and is on the right path to fulfill its collective dream. ■

R Srinivasan

Call of the Wild

Home to wildlife with about 500 sanctuaries and 80 national parks, India is a nature lover's paradise.



Pic courtesy: Sridharan Jeyapal



Pic courtesy: Sridharan Jeyapal

Walking through tall dew-lapped elephant grass in the early morning, riding a Jeep as it makes its way through golden hued dense vegetation or perched on the swaying back of an elephant - these are all merely the means to achieve an adrenaline rush of seeing animals in their natural habitat and enjoying moments whose memories will last a lifetime. For those who want to get away from the hustle and bustle of the city, a visit to any of the 500 wildlife sanctuaries or the 80 national parks, which attract tourists from across the world, suits the purpose. Let's take a look at some of these.

Ranthambore National Park is considered to be a Tigers' Paradise. It is ranked as one of the largest and most reputed national parks in North India and is situated in Rajasthan. Considered to be one of the best spots to view the Royal Bengal tiger and spotted deer (Chital), it is also home to leopards, Indian stag (Sambar), blue bull (Nilgai), Indian gazelle (Chinkara), jackals and many more. Tigers have been photographed against a backdrop of the impressive 10th Century Ranthambore Fort's old crumbling walls. As a prime example of Project Tiger's conservation efforts in Rajasthan and a world record of sorts, some tigers have been successfully relocated to the nearby Sariska reserve, which is also one of the most frequented sanctuaries in India. Almost every tiger here has a certain reputation such as the most photographed tigress Machli (T-16) or 'Lady of the Lake' whose encounter with a 14-foot-long crocodile was filmed for the first time. We also have 9-feet-long and the oldest male Jhumroo (T-20) or 'Lord of the Lake' who fathered around 18 descendants and the aggressive 'Dollar' (T-25), who was so named because of the $ shape on his right flank.

Jim Corbett National Park: It is said to be India's most beautiful wildlife sanctuary and is located at the foothills of the Himalayas in Uttarakhand. It is home to Asiatic elephants, leopards, tigers, a wide variety of deer, Indian bison (Gaur), swamp deer (Barasingha), Indian wild dogs (Dhole), etc.

Bandhavgarh National Park in Madhya Pradesh is home to tigers, panthers, several species of deer, four-horned antelope (Chausingha), Gaur, etc.

Special sanctuaries

Some sanctuaries and national parks are home to many endangered species but are famous for some particular ones. For example, Kaziranga in Assam for the rhinoceros, Periyar in Kerala for its elephants, Dudhwa in Uttar Pradesh for barasingha, Gir for Asiatic lions, the Blackbuck national park in Velavadhar (in Gujarat), Sunderbans in West Bengal is the largest tiger reserve in the country, Kanha in Madhya Pradesh for tigers, Mrugavani and KBR National Parks in Andhra Pradesh for chital and peacock, Sariska in Rajasthan for tigers, peacock and sambar, Madumalai in Tamil Nadu for gaur, National Chambal sanctuary in Rajasthan for Indian wolves, Valley of Flowers national park in Uttarakhand for elusive snow leopards, Dachigam in Jammu and Kashmir for Himalayan black bears and Kashmir stags (Hangul) and Eravikulam for endangered Nilgiri tahrs.

Most of these sanctuaries are best avoided during the monsoon season when rivers cut off road links and make movement difficult. Visitors to the parks should set aside about half an hour to complete formalities for entry into the park. They should preferably wear dull-coloured clothes, cotton socks and use a comfortable pair of shoes.





Pic courtesy: Sridharan Jeyapal

One of India's finest tiger reserves, the **Kanha National Park** in Madhya Pradesh also has leopards, a variety of deer, sloth bears, wild dogs, jackals and foxes.

Pench National Park in Madhya Pradesh is known for its tiger and gaur population. Also seen here are a variety of deer, nilgai, leopards, dhole, wolves, jackals, gaur, wild boar, langur, etc. The reserve has introduced a night safari to attract more visitors.

Panna National Park in Madhya Pradesh – one of the most famous tiger reserves in the country, is also popular amongst tourists due to its proximity (57 km) to Khajuraho. One can also see leopards, Dhole, wolves, and a wide variety of deer.

Tadoba Andhari in Chandrapur district is Maharashtra's oldest and largest national park. It is also one of India's 'Project Tiger' reserves. There are about 43 tigers (as per the 2010 national census on tigers) in the reserve, one of the highest in India. The reserve is also home to leopards, gaur, nilgai, Dhole, jungle cats, and a variety of deer.

Nagarhole National Park in Karnataka, with a large elephant and Gaur population, also has tigers, leopards, Dhole, sloth bears, jackals, etc. The numerous streams in this park meander through many areas of the dry deciduous forests accentuating the national park's overall experience.

Dandeli, the second-largest wildlife sanctuary in Karnataka, is a tiger reserve and even black panthers have been sighted here.

Kerala's **Periyar Wildlife Sanctuary** reservoir provides water for local wildlife and also adds a nip to the air of the dense deciduous forest. Apart from elephants, other animals here are gaur, a wide variety of deer, leopards, langurs, macaques, wild boar, nilgiri tahr and sloth bears.

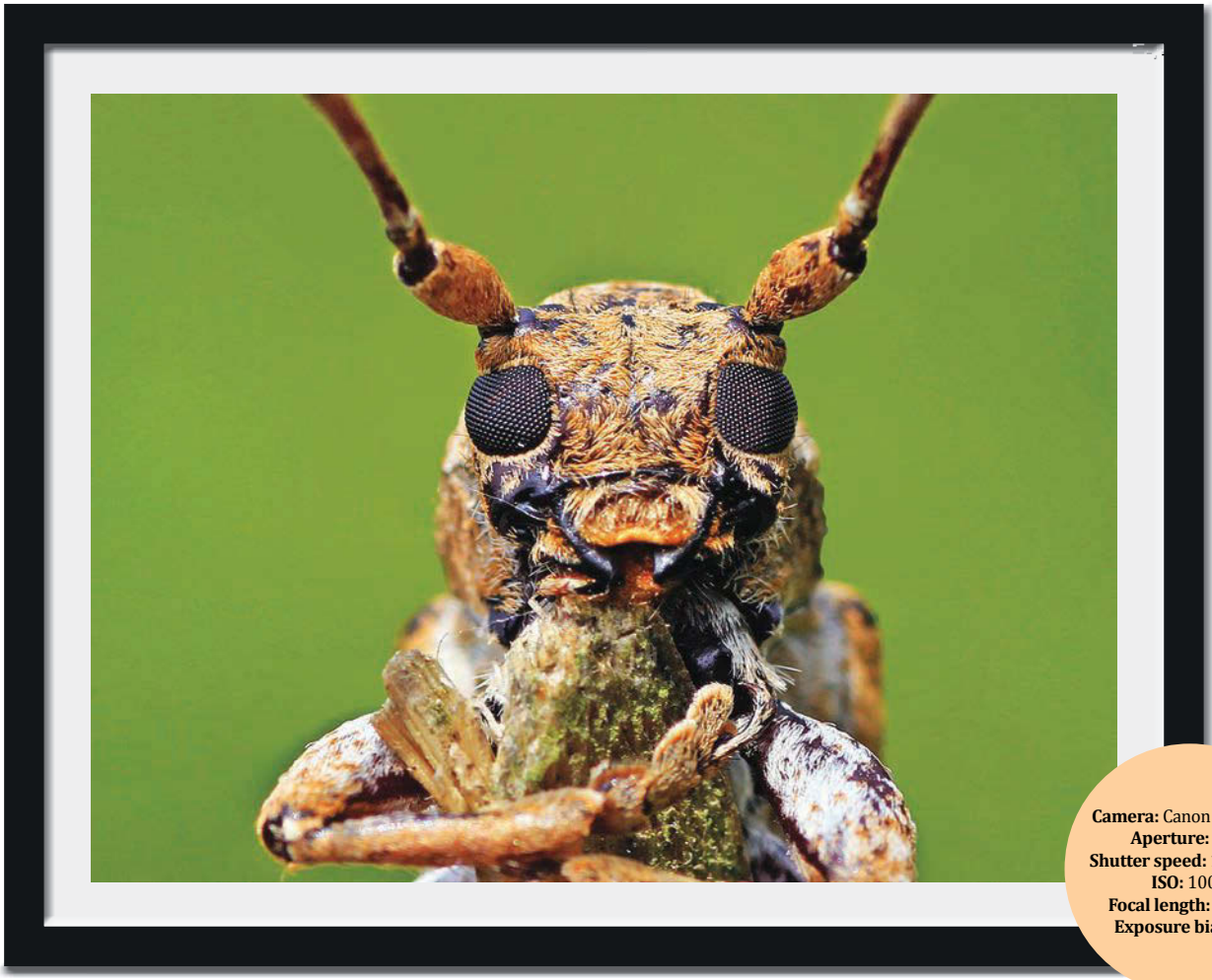
The main wildlife attractions in Tamil Nadu's **Annamalai National Park** are elephants, gaur, tigers, panthers, sloth bears, crocodiles, a variety of deer, Nilgiri langurs and lion-tailed macaques. |SP

Rohinton Mehta

Wildlife in **Focus**

DCP Expeditions LLP is a Mumbai based wildlife photography training academy and conducts wildlife photography courses, workshops, free weekend photo walks and photo tours. Not only does the team have some of the best photographers of India, but also provides a learning platform to budding photographers. We requested team DCP to provide us 12 images, from amongst their best photographers. Here's what they had for us. Sit back and enjoy the images.

Diganta Gogoi



Camera: Canon EOS 60D
Aperture: F/8
Shutter speed: 1/125sec
ISO: 100.
Focal length: 90mm
Exposure bias: Nil

This is a Long Horned Beetle photographed at my own tea garden at Jorhat, Assam. These beetles are characterized by their very long antennae, sometimes longer than the body. But instead of the antennae, I wanted to capture the eyes of the beetle and went closer. I like this image because this is one of my best Super Macros. I love the details on the beetle and the clean background. Long horned beetle is my favourite subject.

Amit Rane



Camera: Nikon D800
Aperture: F/7.1
Shutter speed: 1/1250sec.
ISO: 800.
Focal length: 600mm
Exposure bias: -1.3 step

I had six days in hand to photograph the vibrant Monal in the wilderness. My very first day at Kedarnath Sanctuary got me a glimpse of the bird, but I did not even pick up my camera as I wanted to admire the much sought-after bird. The Monal would suddenly appear and run down the valley the very next instant. Monals are more active during early mornings and late evenings. The initial days went by just tracing their whereabouts and patterns of moving and eating. On the second-last day of my trip, I had an ultimate rendezvous with a Monal. The bird kept pecking the forest grounds and as I went clicking my frames, another dominant male arrived and the tussle between them left the dominant one around. He stayed along the near reaches of the forest valley and hence I could photograph him to my heart's desire. Monals are easily spotted at Kedarnath yet difficult to photograph because of the habitat and their extreme shy nature.

Balamahesh P.



Camera: Nikon D300S
Aperture: F/25
Shutter speed: 1/320sec.
ISO: 200
Focal length:60mm
Exposure bias: -0.7 step

Rhacophorus malabaricus is my favorite frog because of its webbed limbs and colour combination. I can't forget my experience of watching this beautiful frog for the first time! I shot this image during the night. In order to get the frog at my eye level, I climbed up a ladder and took the photo.

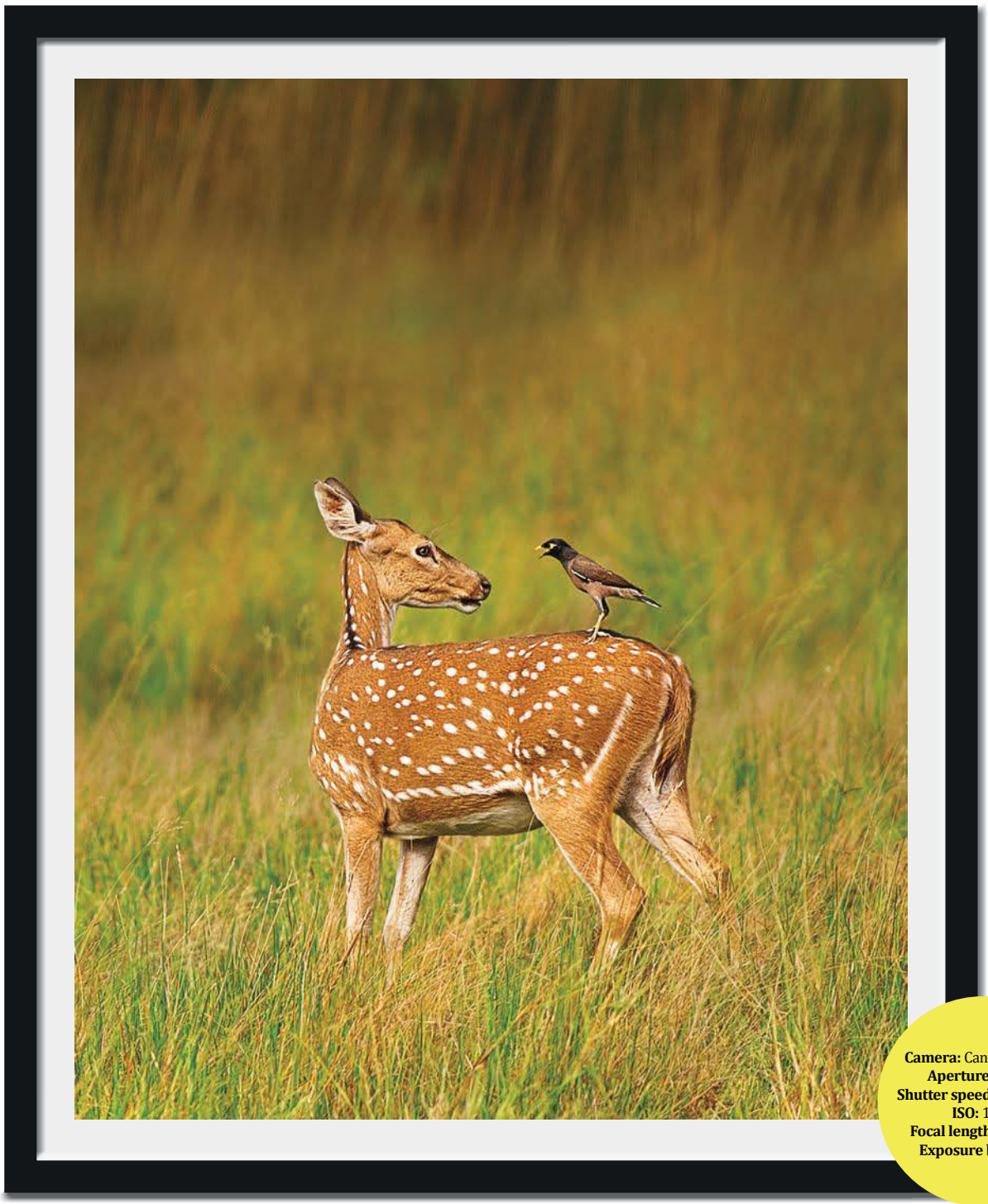
Dr. Caesar Sengupta



Camera: Nikon D800
Aperture: F/4
Shutter speed: 1/400sec.
ISO: 320
Focal length: 420mm
Exposure bias: -0.7 step

We were photographing African lions throughout the day – in prides, in isolation, in pairs... hunting, relaxing, yawning. We were almost done with all possible perspectives and so I had kept my gear aside and was enjoying the magnanimity of the African landscape. Our land cruiser stopped quite close to the king, who was seemingly in a relaxed mood. As the vehicle moved a little ahead, he gave us a casual look. I didn't lift my camera to shoot. I was observing him keenly when he turned to me looking straight into my eyes. I cannot forget that momentary connect – I could almost talk to him! I can't even remember when my hands worked on reflex-action and took this shot. But, I think it came out well and portrays the intensity of the looks of a king!

Gautam Som



Camera: Canon EOS 6D
Aperture: F/5.6
Shutter speed: 1/250sec.
ISO: 100
Focal length: 400mm
Exposure bias: Nil

This image was taken at Bandhavgarh. While waiting for the tiger in the evening safari, a herd of spotted deer came near our gypsy to graze. I was watching them to get few good shots and found the required moment of this interaction between the deer and the myna. I waited till they faced each other and then released the shutter. This shot is very close to my heart as it gives the feel of the relationship and communication that happens between different species in the jungle.

Kane Lew



Camera: Nikon D800
Aperture: F/6.3
Shutter speed: 1/500sec.
ISO: 500
Focal length: 600mm
Exposure bias: 0.67 step

This image of the Short Eared Owl was made in the month of Jan 2015. I had been to a grassland area near Panvel, Maharashtra. I had lost all hopes of sighting, let alone getting an image of this beauty that day. I decided to pack up and leave. While driving back, this short eared owl flew from a nearby grass patch and perched on this area where the grass was burnt. The dark background makes the subject stand out even more. This is one of my favourite photographs because I had lost all hopes of seeing this bird, but in the end, the element of surprise made this trip memorable for me.

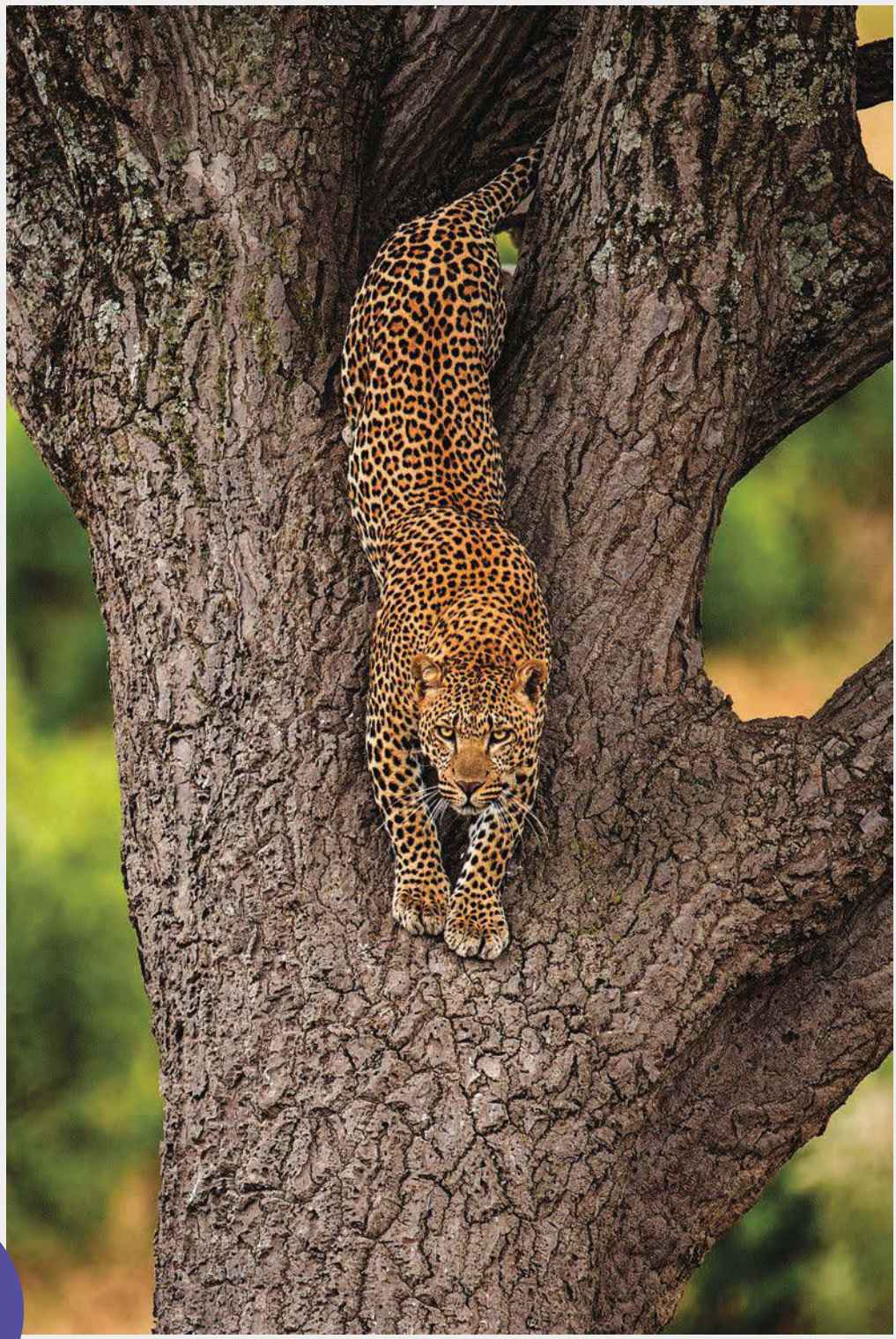
Kiran Poonacha



Camera: Canon EOS 7D Mk II
Aperture: F/7.1
Shutter speed: 1/800sec.
ISO: 640
Focal length: 1344mm equivalent
Exposure bias: -0.3 step

I have been photographing the Indian Spotted Eagle (ISE) for about five years now. In the process, I have spent a lot of time around this threatened species. Over time, I realised that these birds yawn a lot in the later part of the evening. I have taken many images of them doing so. But my photographer soul wanted more and always dreamt of making one image of the eagle facing me. On this particular evening, I come across a calm and relaxed ISE sitting on an anthill in one of the grasslands close to Bangalore. I approached him cautiously in my vehicle and set-up myself close to him with the setting sun behind me to get a head-shot. I waited for the bird to yawn, which it did time and again and at one point, he looked straight at me and yawned.

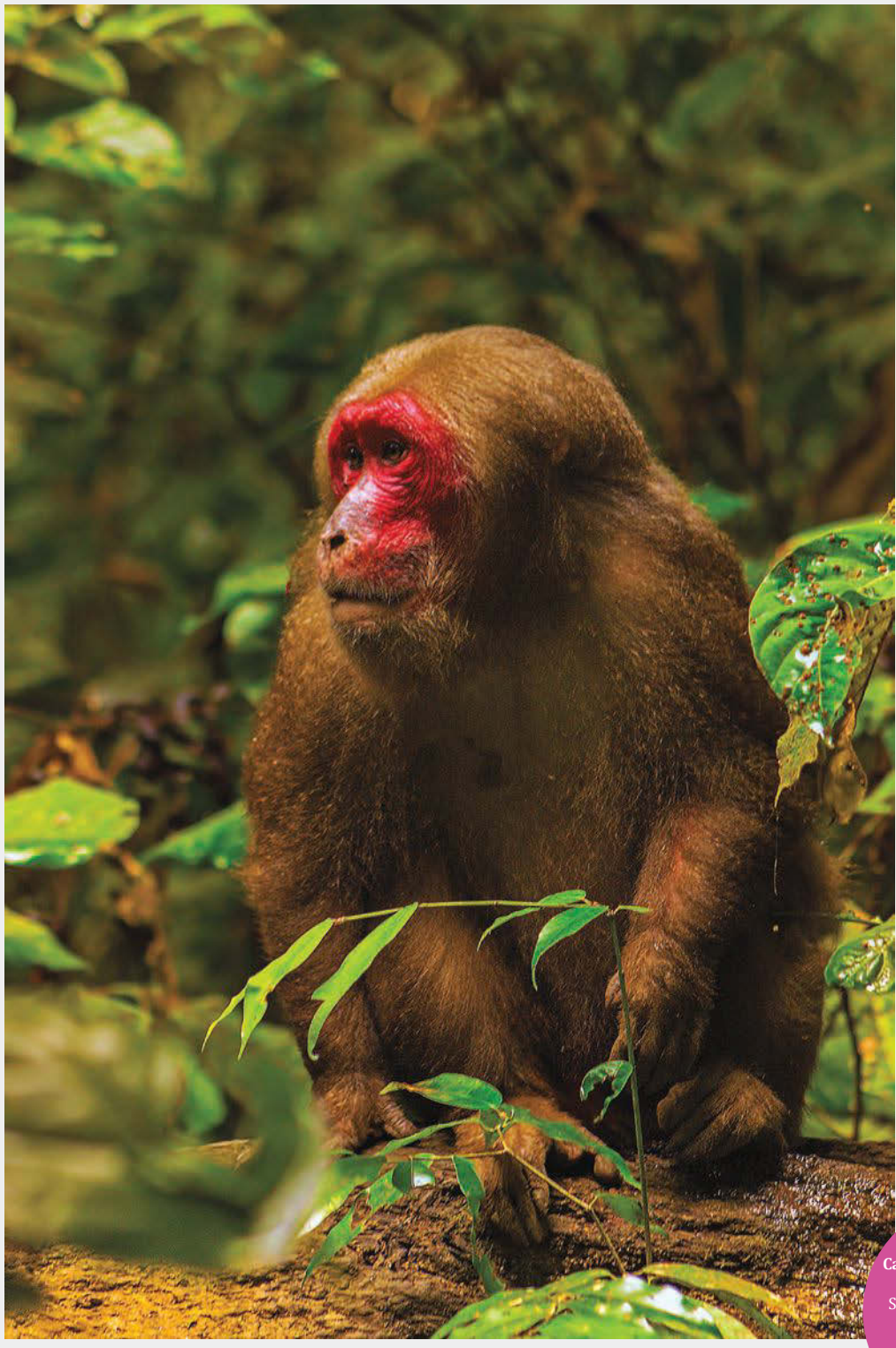
Mohan Thomas



Camera: Nikon D4
Aperture: F/4
Shutter speed: 1/1600sec.
ISO: 1250
Focal length: 600mm
Exposure bias: -0.3 step

When in Masai Mara, Africa, my utmost priority is to sight and photograph leopards and my driver knows exactly what I want. On one such trip my driver was scouting for leopards and found one on a huge cactus tree. On reaching closer the leopard started climbing down. I was lucky that the leopard on its climb down gave me a look, which I was fortunate enough to snap. Till date, it's one of my most prized photos.

Samrat Sengupta



Camera: Canon EOS 500D
Aperture: F/5
Shutter speed: 1/50sec.
ISO: 400
Focal length:125mm
Exposure bias: Nil

Are you getting the smell? My field assistant asks, as I wrinkle my nose in distaste. It was Stump Tailed Macaque's urine, as we approached closer to the troop, which usually goes beyond few hundreds. This time my target was not the whole troop, but the main leader. Finally, I could see her on a raised highland keeping a watch over the entire troop. I like this image because her fur coat was glowing in the dying sunlight. I was happy to have singled her out as it is very difficult to single out a social primate which lives in the company of few hundreds. And to get the part of the habitat was a dream shot for me. It was the lush green under-story of the rainforest of Brahmaputra valley.

Sonal Patil



Camera: Canon EOS 500D
Aperture: F/5.6
Shutter speed: 1/640sec.
ISO: 200
Focal length: 400mm
Exposure bias: Nil

I used to visit Uran grasslands frequently. Uran is at the outskirts of Navi Mumbai. During winter, many migratory birds visit this place. Many times during late evenings I have seen owls being chased by black kites and crows. On this particular day, I went in the late afternoon. The light was not good. I got few shots of a Black Winged Kite. I decided to try my luck and I went to the usual spot. I saw this owl sitting on the roadside, perfectly camouflaged in dry grass. When my car stopped, it gave a curious look and then ignored my presence completely and continued its siesta. I got some good shots of this bird with eyes open but I loved this particular shot. I feel it shows the bonding between the bird and the photographer. It was looking so comfortable sitting with its eyes closed!

Vinod Udhwani



Camera: Canon EOS 1DX
Aperture: F/5.6
Shutter speed: 1/800sec.
ISO: 400
Focal length: 500mm
Exposure bias: Nil

An early morning drive of almost an hour took us to the particular water body in Tadoba National Park where the Kolsa tigress and her cubs were seen the previous day. We waited patiently keeping our fingers crossed, hoping that the tigress would make an appearance soon. However, it was only after one and half hour of frustrating wait that the first of the cubs was seen walking through the trees. The cub was soon followed by its sibling. They reached the edge of the water body and quenched their thirst. I wanted a low-level shot. I positioned myself in the driver's seat. But to avoid the obstructing branches and leaves in the foreground, I had to lean out of the vehicle and stretch myself. I was positioned precariously with heavy gear in my hands to take this picture. Though the subjects gave me lot of time, the constraints in terms of not having a clear vantage position and the sheer acrobatic efforts that I put into making of this image, makes it very special. The experience taught me to analyse a situation, try to improvise and make the most of what I have.

Yuwaraj Gurjar



Camera: Nikon D7100
Aperture: F/11
Shutter speed: 1/60sec.
ISO: 200
Focal length: 90mm
Exposure bias: Nil
Flash: Nikon R1C1

Vine snakes are the only snakes in India that have horizontally elliptical eyes and bright golden iris. This, coupled with their forward positioned eyes, gives them a very good vision. Their eyes are large and give them near- stereoscopic vision, which assists them in hunting. These are common snakes yet rarely seen because of their excellent camouflage. Though common as well as harmless and beautiful, they are greatly feared and are always killed when seen. It is foolishly believed that they will dart at a person's eyes and peck them out or will jump on the head and break the skull.

Scotland
Spotlight on Nature



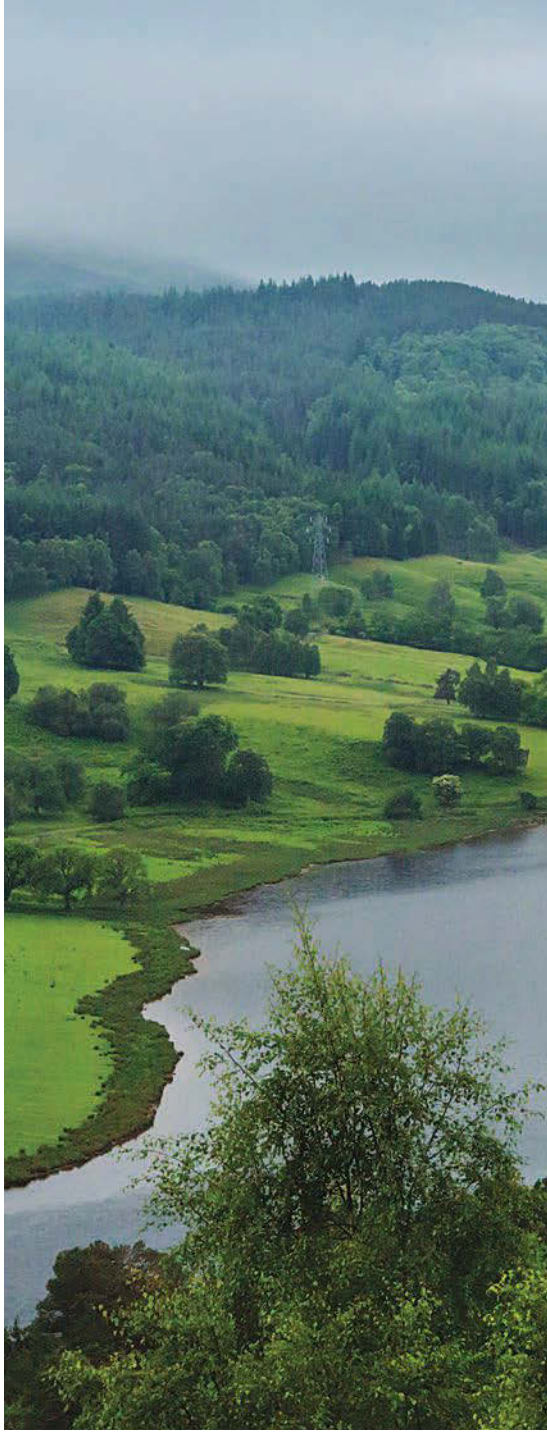
Ajay Sood (Travelure)
Canon Photo Mentor

Ajay Sood (Travelure) is an accomplished travel photographer and a travelogue writer. His sole objective is to make the destinations he covers desirable. He has been profiled as Mastercraftsman in Smart Photography (May 2012). He was on the jury of Canon Photomarathon 2012. He is also an assignment photographer for National Geographic Traveller.

He is a Canon Photo Mentor. Besides mentoring photography workshops, he leads photo-tours and contributes travelogues and features to various publications. He has a passion for capturing the sights, sounds and stories of places he visits. He has travelled across India extensively and to over 20 countries across the globe.

His 27 years in the communication industry have been his training ground, leading to his deep understanding of the visual medium, reflected in his unique compositions. More of his work may be seen at ***www.travelure.in***

'Winner of Grab Your Dream Season 2' photo contest organised by Cox & Kings and EzeeGo



Even before I started to enjoy a drink, I had always wanted to do the Whiskey Trail in Scotland. I finally got around to doing it a little while back. While I was making my bookings, I realised there were 4 different trails on offer - Islay, Highlands, Lowlands and Speyside. Being partial to Speyside whiskeys, I chose that.

Till I reached Edinburgh, my excitement was all about the various whiskeys I'll taste. On leaving Edinburgh, our group made our first stop at a large and an almost empty parking lot. We did not know what to expect. Our driver-cum-guide, Andrew, requested us to disembark.

We made our way on a narrow dirt trail in to the woods. Once we were inside the thick oak forest, despite it being morning, it seemed rather dark. We walked in silence for about 20 minutes, and suddenly, we hit a clearing, or what we thought was a clearing. In fact we had left the forest and came to a beautiful locale.

We were on the banks of a cluster of lakes (or lochs, as Scots call them). The lakes extended till distant horizons and then faded and merged in to the sky.

We stared speechlessly, for what seemed like a long time. The lakes had some waterfalls and the vegetation ranged from giant oaks to ferns of various varieties. Another prominent flora included colourful wild heather.

Andrew told us that the place is called Queen's View and it was just about 2 miles from a small scottish town, Pitlochry. That moment on, I had forgotten all about the whiskeys and had fallen in love with the trail instead.

The scenic landscape, the gorgeous blue skies, thick but gentle clouds, colourful wild plants, verdant green grasslands dotted with jersey and highland cows, undulating terrain and once-in-a-way sighting of agile yet shy red deers was to be a routine for the next three days - a routine we all loved.

We moved from town to town and distillery to distillery, but nature's beauty continued to surprise us at every curve. Pitlochry, Grantown, Elgin, Braemer, Knockando, Tomintoul, Blairgowrie - all had their own charm. Grantown, for example, lies partly in Moray region and partly in Highlands. It is on the banks of the River Spey.

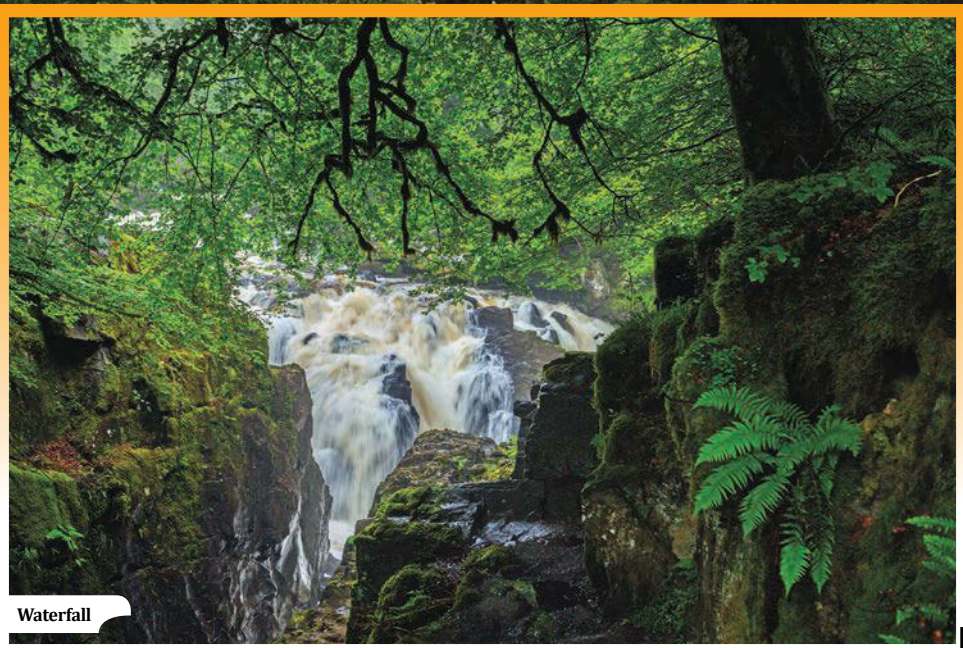
The architecture in these towns was colonial, marked by low-rise construction, beautifully maintained facades and patches of green all around. The streets were clean with sparse crowds. Infrastructure did not seem stretched. Despite their miniscule sizes, these towns had their own cute main street markets complete with restaurants, open-air roadside cafes and bars, daily needs stores and other items necessary for locals and tourists to get by.

Garth Hotel (how much more Scottish you can get!) was to be my home for

Cluster of lakes (these are not one, but 3 lakes)

the next couple of days. It was extremely clean and surprisingly well equipped to cater to any leisure traveller's needs. Despite being an 18-room hotel, it had its own chef, who conjured tasty meals at every dinner I had here.

This pleasant little hotel was on the main street and had started business as an inn in 1850s. Unlike in India, the main street here was clean and not crowded - in fact you'd be lucky to spot a car or bicycle pass by. Another surprise was the rich and bright



Waterfall



Wild heather in Cairngorm National Park - In winters this location is a skier's paradise



Queen's View



Highland Cows

carpet of greenery, which covered the entire area.

Scottish countryside is famous for its castles and during these 3 days, we saw many of them - Drumin castle, Braemer castle, Balmoral castle and Corgarff castle, to name a few.

What strikes you about these castles is their location. Most of them are away from nearby towns and are located in splendid isolation. The castle building normally forms just about 1% of the estate's area. The rolling green meadows and gardens leave you gaping.

Next day, we entered the Cairngorm National Park, which is the heart of the Whiskey trail. The park offers a lot more than what we saw. It has ski slopes, wildlife preserves, museums, activities for various age groups including hiking, rafting, etc.

Following morning brought



Town of Pitlochry

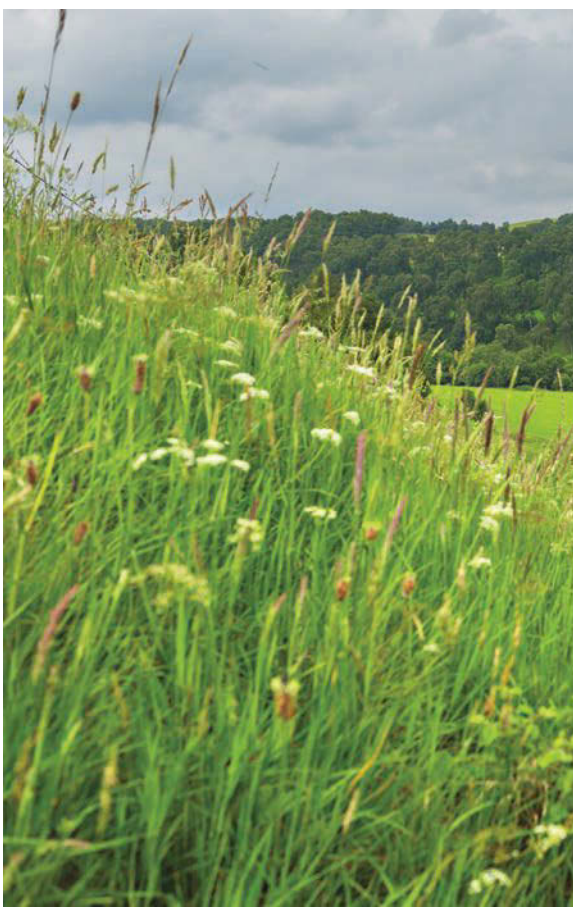


Grantown





Elgin Town





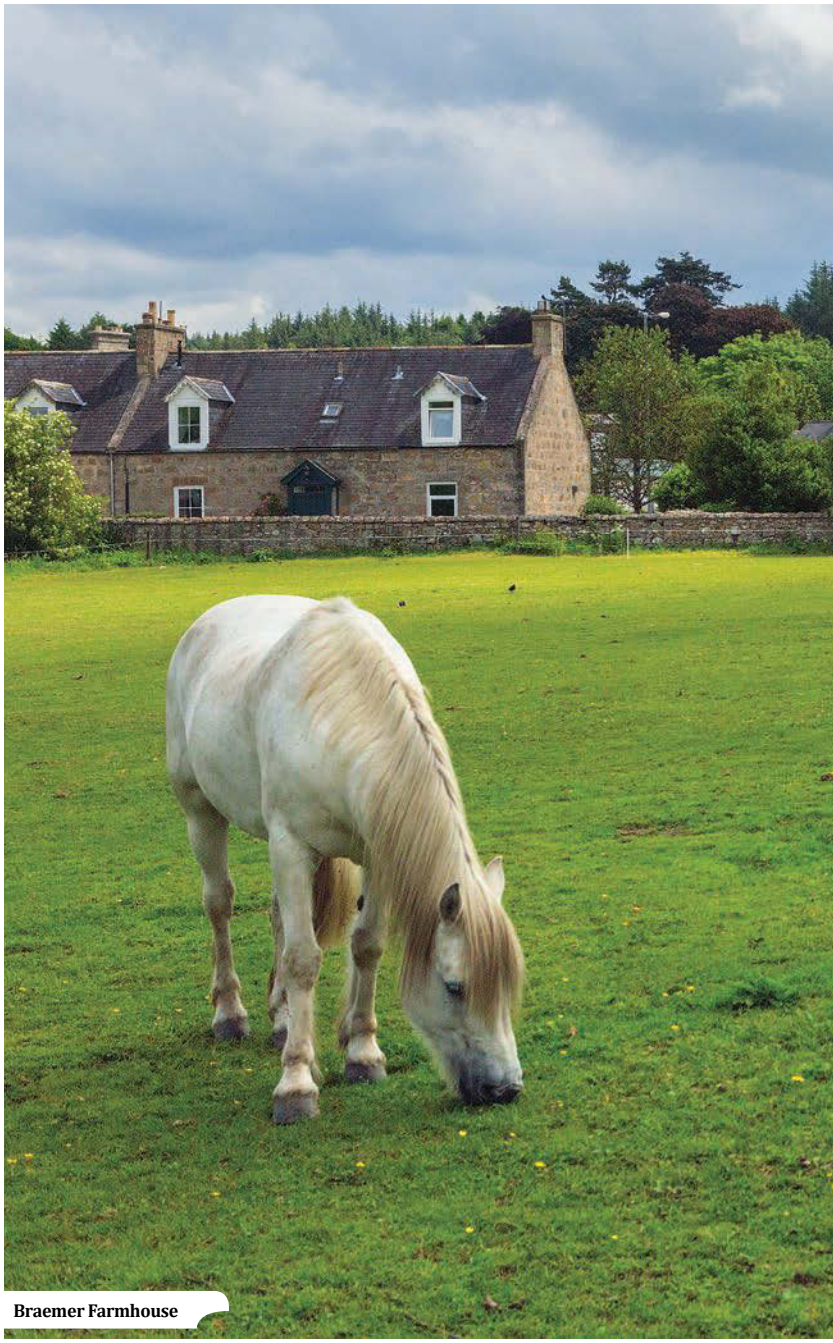
Town park outside Hotel Garth



Dalwhinnie distillery in scenic speyside



Undulating Scottish Terrain



Braemer Farmhouse

us to the countryside that houses Glenlivet, Cardhu and many other distilleries. In a one-horse town called Tomintoul, I saw a single malt bottle, which holds a Guinness Book of World Record for storing 105.6 litres of Tomintoul single malt. The bottle is 1.44 metres tall and is housed in a restaurant called Clockhouse.

This little town also has a world-famous whiskey store - The Whiskey Castle. It boasts over 500 single casks and small batch Single Malts.

During this trail, we came across many rivers - Tay, Northern Esk, Southern Esk, Dee, Spey, Forth, etc. These ranged from small and gently flowing little streams to monstrous and noisily gushing deluges – some passing through a thick cover of forest while the others flowing through vast open green stretches



Glenlivet distillery, established in 1824

– each, more beautiful than the other. For a limited geography, Scotland has about 50 rivers and about 3000 lakes. The region sure is flush with fresh water sources.

My interaction with the Scots revealed that they are proud of their nation, heritage and ancestry. As a race, they are rugged-looking yet gentle. And like Indians, they are also extremely hospitable.

Those three days have long gone, but I can still feel the sights and sounds as if it all happened yesterday. I have promised myself that I will visit Scotland again. This time, not for just three days, but more like a fortnight. And, this definitely will not be a whiskey trail tour. |SP

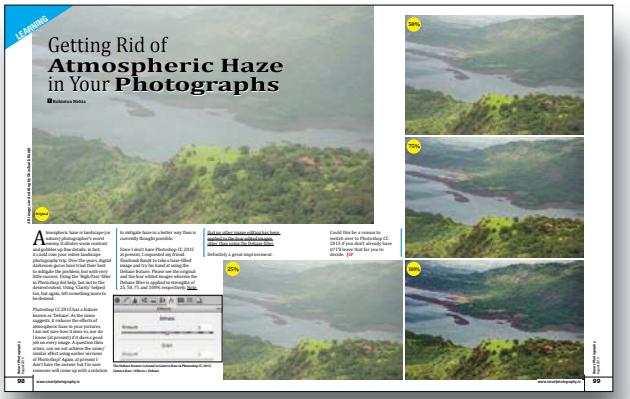


Guiness Book Record breaking Tomintoul bottle - 105 litres



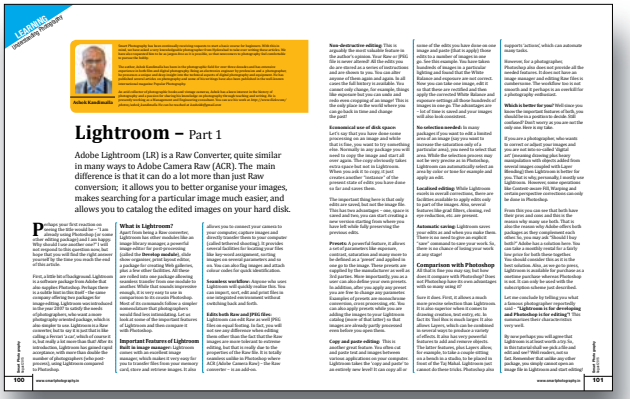
Whisky Castle sells over 500 single cask and small batch single malts

Learnings



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Getting Rid of Atmospheric Haze in Your Photographs



100

Lightroom – Part 1

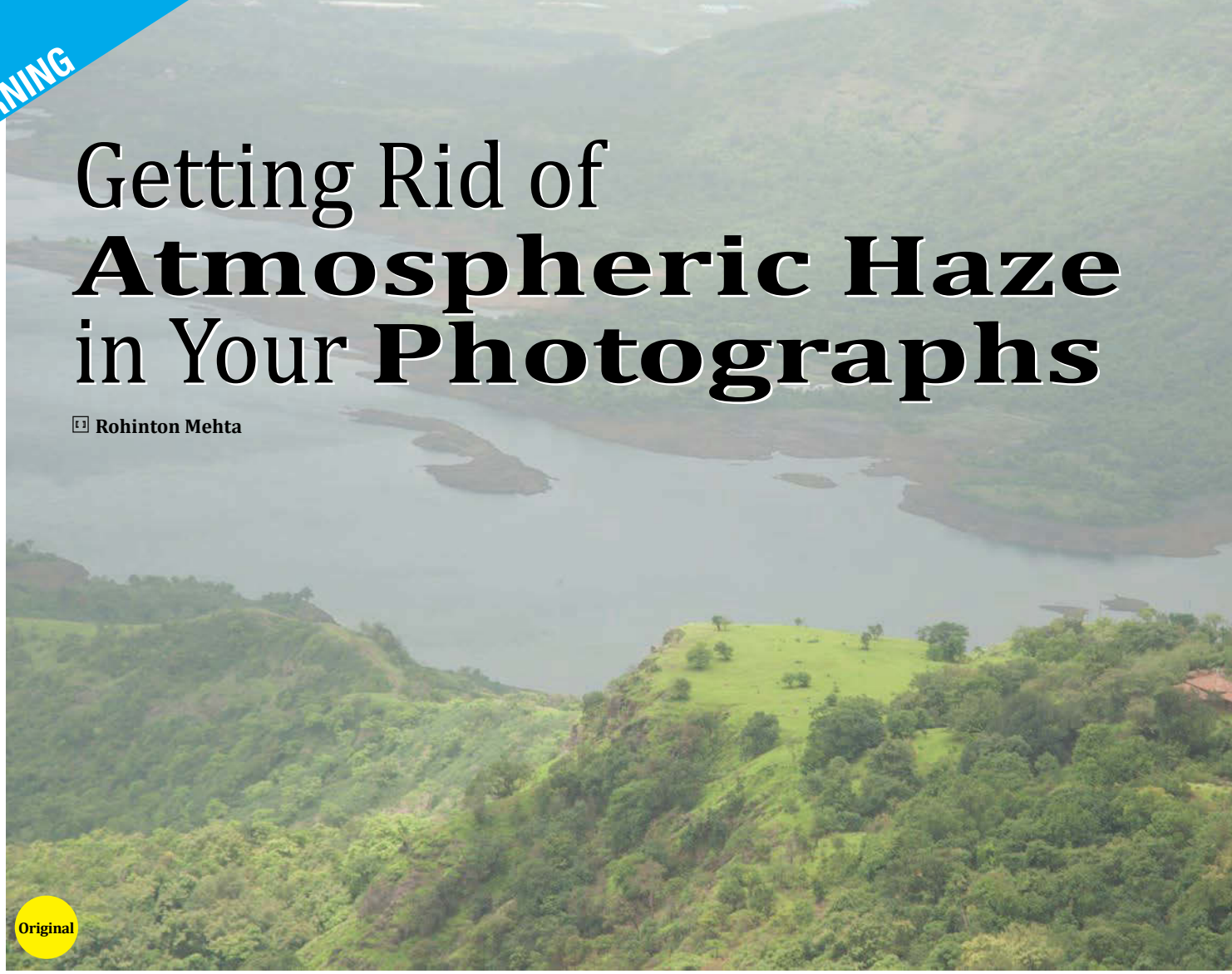


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Right Time To Shoot

Getting Rid of **Atmospheric Haze** in Your **Photographs**

Rohinton Mehta



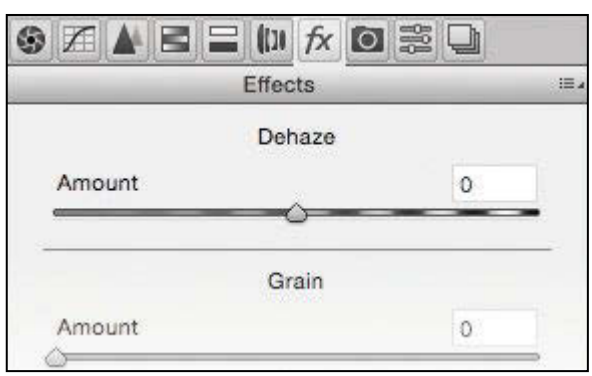
All images and editing by Shashank Ranjit

Atmospheric haze is landscape (or nature) photographer's worst enemy. It dilutes scene contrast and gobbles up fine details; in fact, it could ruin your entire landscape photography trip. Over the years, digital darkroom gurus have tried their best to mitigate the problem, but with very little success. Using the 'High Pass' filter in Photoshop did help, but not to the desired extent. Using 'Clarity' helped too, but again, left something more to be desired.

Photoshop CC 2015 has a feature known as 'Dehaze'. As the name suggests, it reduces the effects of atmospheric haze in your pictures. I am not sure how it does so, nor do I know (at present) if it does a good job on every image. A question then arises, can we not achieve the same/similar effect using earlier versions of Photoshop? Again, at present I don't have the answer but I'm sure someone will come up with a solution to mitigate haze in a better way than is currently thought possible.

Since I don't have Photoshop CC 2015 at present, I requested my friend Shashank Ranjit to take a haze-filled image and try his hand at using the Dehaze feature. Please see the original and the four edited images wherein the Dehaze filter is applied in strengths of 25, 50, 75 and 100% respectively. Note that no other image editing has been applied to the four edited images other than using the Dehaze filter.

Definitely a great improvement.



The Dehaze feature is found in Camera Raw in Photoshop CC 2015. Camera Raw > Effects > Dehaze









Could this be a reason to switch over to Photoshop CC 2015 if you don't already have it? I'll leave that for you to decide. |**SP**







Ashok Kandimalla

Smart Photography has been continually receiving requests to start a basic course for beginners. With this in mind, we have asked a very knowledgeable photographer from Hyderabad to take over writing these articles. We have also requested him to be as jargon-free as it is possible, so that newcomers to photography feel comfortable to pursue the hobby.

The author, Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published several articles on photography and some of his writings have also been published in the well-known international magazine Popular Photography.

An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is presently working as a Management and Engineering consultant. You can see his work at *http://www.flickr.com/photos/ashok_kandimalla*. He can be reached at *kashokk@gmail.com*

Lightroom – Part 1

Adobe Lightroom (LR) is a Raw Converter, quite similar in many ways to Adobe Camera Raw (ACR). The main difference is that it can do a lot more than just Raw conversion; it allows you to better organise your images, makes searching for a particular image much easier, and allows you to catalog the edited images on your hard disk.

Perhaps your first reaction on seeing the title would be – "I am already using Photoshop (or some other editing package) and I am happy. Why should I use another one?" I will not respond to this question now, but hope that you will find the right answer yourself by the time you reach the end of this article.

First, a little bit of background. Lightroom is a software package from Adobe that also supplies Photoshop. Perhaps there is a subtle hint in this itself – the same company offering two packages for image editing. Lightroom was introduced in the year 2007 to satisfy the needs of photographers, who want a more photography oriented package, which is also simpler to use. Lightroom is a Raw converter, but to say it is just that is like calling a Ferrari 'a car', which of course it is, but really a lot more than that! After its introduction, Lightroom has gained rapid acceptance, with more than double the number of photographers (who post-process), using Lightroom compared to Photoshop.

What is Lightroom?

Apart from being a Raw converter, Lightroom has other modules like an image library manager, a powerful image editor for post-processing (called the **Develop module**), slide show organiser, print layout editor, a package for creating Web galleries, plus a few other facilities. All these are rolled into one package allowing seamless transfer from one module to another. While that sounds impressive enough, it is very easy to use in comparison to its cousin Photoshop. Most of its commands follow a simpler nomenclature that photographers would find less intimidating. Let us look at some of the important features of Lightroom and then compare it with Photoshop.

Important Features of Lightroom

Built in image manager: Lightroom comes with an excellent image manager, which makes it very easy for you to transfer files from your memory card, store and retrieve images. It also allows you to connect your camera to your computer, capture images and directly transfer them to your computer (called tethered shooting). It provides several facilities for locating your files like key-word assignment, sorting images on several parameters and so on. You can also flag images and attach colour codes for quick identification.

Seamless workflow: Anyone who uses Lightroom will quickly realize this. You can import, sort, edit and print files in one integrated environment without switching back and forth.

Edits both Raw and JPEG files: Lightroom can edit Raw as well JPEG files on equal footing. In fact, you will not see any difference when editing them other than the fact that the Raw images are more tolerant to extreme editing, but that is really due to the properties of the Raw file. It is totally seamless unlike in Photoshop where ACR (Adobe Camera Raw) – the Raw converter – is an add-on.

Non-destructive editing: This is arguably the most valuable feature in the author's opinion. Your Raw or JPEG file is never altered! All the edits you do are stored as a series of instructions and are shown to you. You can alter anyone of them again and again. In all cases the full history is available. You cannot only change, for example, things like exposure but you can undo and redo even cropping of an image! This is the only place in the world where you can go back in time and change the past!

Economical use of disk space: Let's say that you have done some processing on an image and while that is fine, you want to try something else. Normally in any package you will need to copy the image and start all over again. The copy obviously takes extra space but not in Lightroom. When you ask it to copy, it just creates another "instance" of the present state of edits you have done so far and saves them.

The important thing here is that only edits are saved, but not the image file. This has two advantages – one, space is saved and two, you can start creating a new version starting from where you have left while fully preserving the previous edits.

Presets: A powerful feature, it allows a set of parameters like exposure, contrast, saturation and many more to be defined as a 'preset' and applied in one go to the image. These presets are supplied by the manufacturer as well as 3rd parties. More importantly, you as a user can also define your own presets. In addition, after you apply any preset you are free to change any parameter. Examples of presets are monochrome conversion, cross processing, etc. You can also apply presets while you are adding the images to your Lightroom catalog (more of that latter) so that images are already partly processed even before you open them.

Copy and paste editing: This is another great feature. You often cut and paste text and images between various applications on your computer. Lightroom takes the 'copy and paste' to an entirely new level! It can copy all or some of the edits you have done on one image and paste (that is apply) those edits to a number of images in one go. See this example. You have taken hundreds of images in a particular lighting and found that the White Balance and exposure are not correct. Now you can take one image, edit it so that these are rectified and then apply the corrected White Balance and exposure settings all those hundreds of images in one go. The advantages are – lot of time is saved and your images will also look consistent.

No selection needed: In many packages if you want to edit a limited area of an image (say you want to increase the saturation only of a particular area), you need to select that area. While the selection process may not be very precise as in Photoshop, Lightroom can automatically select an area by color or tone for example and apply an edit.

Localised editing: While Lightroom excels in overall corrections, there are facilities available to apply edits only to part of the images. Also, several features like grad filters, cloning, red eye reduction, etc. are present.

Automatic saving: Lightroom saves your edits as and when you make them. There is no need to give an explicit "save" command to save your work. So, there is no chance of losing your work at any stage!

Comparison with Photoshop

All that is fine you may say, but how does it compare with Photoshop? Does not Photoshop have its own advantages with so many using it?

Sure it does. First, it allows a much more precise selection than Lightroom. It is also superior when it comes to drawing creation, text entry, etc. In fact its Tool Box is much larger. It also allows Layers, which can be combined in several ways to produce a variety of effects. It also has very powerful features to add and remove objects. The latter features, plus Layers allow, for example, to take a couple sitting on a bench in a studio, to be placed in front of the Taj Mahal. Lightroom just cannot do these tricks. Photoshop also supports 'actions', which can automate many tasks.

However, for a photographer, Photoshop also does not provide all the needed features. It does not have an image manager and editing Raw files is cumbersome. The workflow too is not smooth and it perhaps is an overkill for a photography enthusiast.

Which is better for you? Well since you know the important features of both, you should be in a position to decide. Still confused? Don't worry as you are not the only one. Here is my take.

If you are a photographer, who wants to correct or adjust your images and you are not into so-called 'digital art' (meaning drawing plus heavy manipulation with objects added from several images coupled with Layer Blending) then Lightroom is better for you. That is why, personally, I mostly use Lightroom. However, some operations like Content-aware Fill, Warping and certain perspective corrections can only be done in Photoshop.

From this you can see that both have their pros and cons and this is the reason why many use both. That is also the reason why Adobe offers both packages as they complement each other. So, you may ask "Should I buy both?" Adobe has a solution here. You can take a monthly rental for a fairly low price for both these together. You should consider this as it is the best solution. Also, as we go to press, Lightroom is available for purchase as a onetime purchase whereas Photoshop is not. It can only be used with the subscription scheme just described.

Let me conclude by telling you what a famous photographer reportedly said – **"Lightroom is for developing and Photoshop is for editing"!** This summarizes their characteristics very well.

By now perhaps you will agree that Lightroom is at least worth a try. So, in this tutorial shall we pick a file and edit and see? Well readers, not so fast. Remember that unlike any other package, you simply cannot open an image file in Lightroom and start editing!

Let us go a little deeper into this aspect. Lightroom maintains what is called a **Catalog**. In this, it stores all the data regarding your images. This includes, but not limited to, location of the images in your library, editing history, keywords, etc. Unless an image file has been **imported** into this Catalog, no operation can be performed on it. In the simplest terms, importing an image makes Lightroom aware of its very existence and enables you to process it thereafter. This Catalog must be on the internal disk of your computer (for speed) but your library which holds all your images can reside elsewhere, for example an external disk. The words **Catalog** and **library** are often mistaken for one another. So, I am explaining them again.

Library: This is the place where all your images are stored.

Catalog: Here is where all the information regarding your library is stored.

Many people just keep their image files all over the computer without a structure. Such a setup with images strewn allover is guaranteed to give you headaches sooner than later. In the next few pages, I will describe how you should organise your library in a logical way. This method also provides for backup of images for safety. I found this organisation to work well. It is best suited for amateurs, who perhaps take a few thousand photographs a year. However, this is not the only way. So, please go through what is given in the article and then you can use it as it is, improvise on it or use an altogether different way. That is up to you.

Organising your Image Library

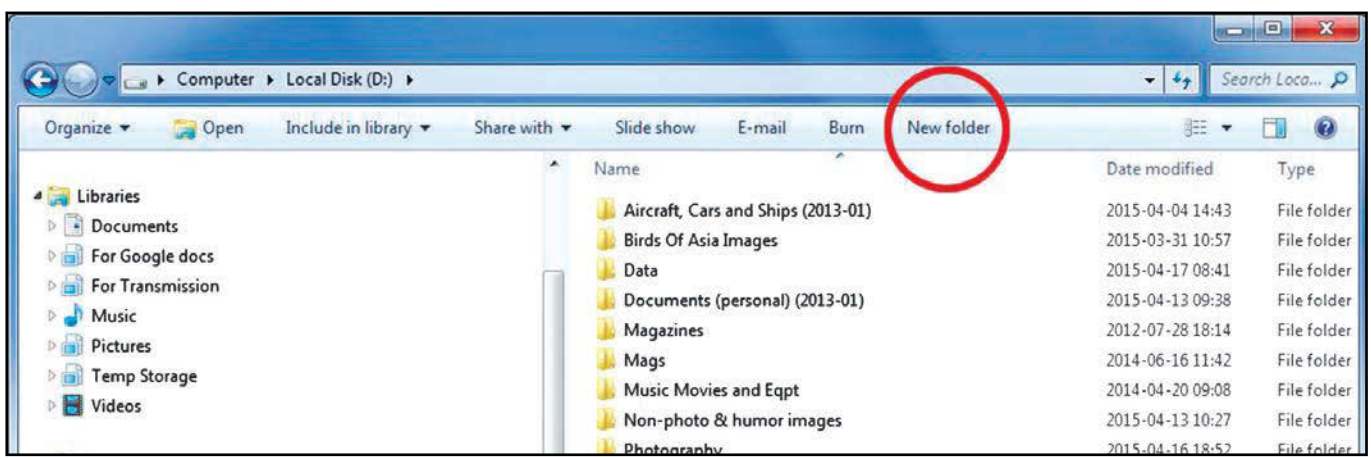
You need about 30GB internal hard disk space, an external hard disk and a DVD ROM writer. This article is based on computers using the MS-Windows operating system. However, the principles are applicable to other systems as well.

The external hard disk should be large enough to store your images. Yes, any hard disk will ultimately get filled up but it's a good idea to start with a 1Tera Byte (TB) disk. Of course! If you photograph only occasionally, it can be smaller. *Next is the important question– how many images can be stored on a 1TB disk? Well the answer is "it depends" as it will vary widely based on the image size which in turn depends on the pixel count of your camera as well the format and quality you have set for the images.* By the latter I mean whether Raw or JPEG and if JEPG, its size (large, medium or small) and compression (fine, normal or basic). The size of each image that your camera produces is indicated in the user manual. For example, if you are using a 24MP D-SLR, each Raw file is around 30MB. Based on this you can see that a 1TB disk can hold around 30,000 Raw images. If you use JPEG images (with largest size and least compression for the highest quality) then you will be able to accommodate at least double that number.

Let us call our internal disk **D:** and external one **J:**. After selecting the disk **D:**, create a folder by clicking **New Folder** (Picture 1-1). Name this new folder as **Archive_2015-AA**. The number 2015 obviously refers to the year. I will come back to the "AA" part a little later.

In this folder, make a sub-folder for each session (or for a set of related sessions) in which you have taken photographs and copy the respective files from your SD or CF card into each corresponding sub-folder. Let us say you had five photography sessions for which you have created sub-folders named as - **Mahesh Wedding, Trip to Ranthambore_2015-03, Vinod Birthday, Zoo Park_2015-02-15 and Zoo Park_2015-03-11.** (Please see box on date format convention for further explanation on why the date format is as shown here). So your **Archive_2015-AA** contents will now look as in the Picture 1-2.

Connect your external hard disk and create a folder on this disk called **Image Master**. You need to do this only once. The **Image Master** folder will contain all your images and hence is your image "**library**". Now, copy **Archive_2015-AA** as a subfolder in it. Keep copying all the new sub-folders in the **Archive_2015-AA** (of the internal disk) as and when you create them to the **Archive_2015-AA** of the external disk. In other words, folders named **Archive_2015-AA** on both the disks (internal + external) must be exactly the same or in computer language, "mirror" each other.



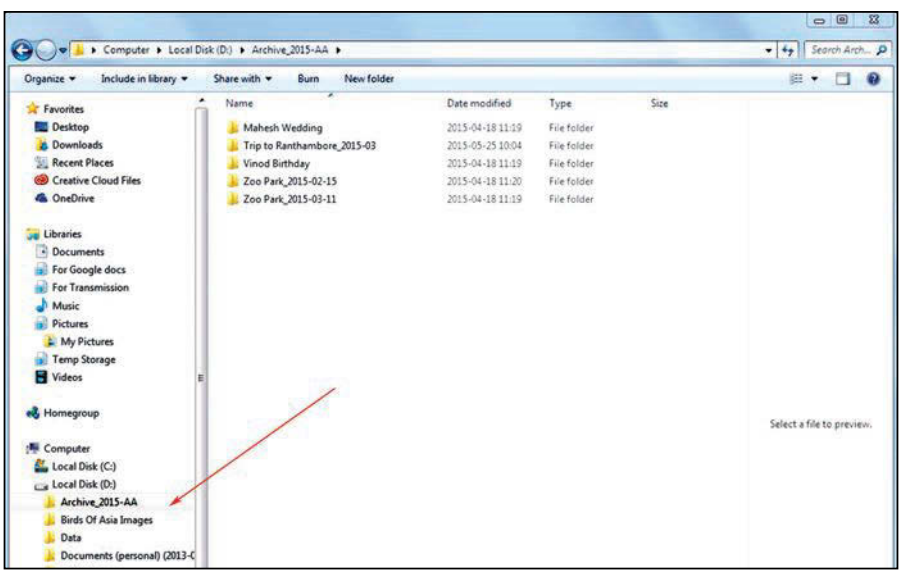
Picture 1-1: Click on **New Folder** (red circle) to create a new folder called **Archive_2015-AA**.

Note that it is absolutely necessary that you always keep at least two copies (original + one backup) at all times since if anything catastrophic (like a disk crash) happens you will be able to retrieve your images. Never ever break this rule!

Only after you are sure that two copies exist and are verified, should you format your SD or CF card for further use. This must be done only in your camera (this is an absolute must) and not on your computer.

Keep monitoring the size of the folder **Archive_2015-AA** whenever you add a folder. You can do so by right clicking on the folder name **Archive_2015-AA** (Picture 1-2, see arrow mark) and choosing **Properties** option from the drop down menu. This pops up another window and in this window you will see the size of your folder **Archive_2015-AA**. Wait till the size builds up to around 4.3GB. The sanctity of this figure is that you can store this much of data on a DVD! At this stage you should close **Archive_2015-AA**. That is you should stop adding images to this folder.

Next, and this is important, create a DVD of the files **Archive_2015-AA** and give the DVD same name - **Archive_2015-AA**. After you had verified the contents, you can delete the **Archive_2015-AA** folder on your internal disk **(D:)** thus clearing up space.

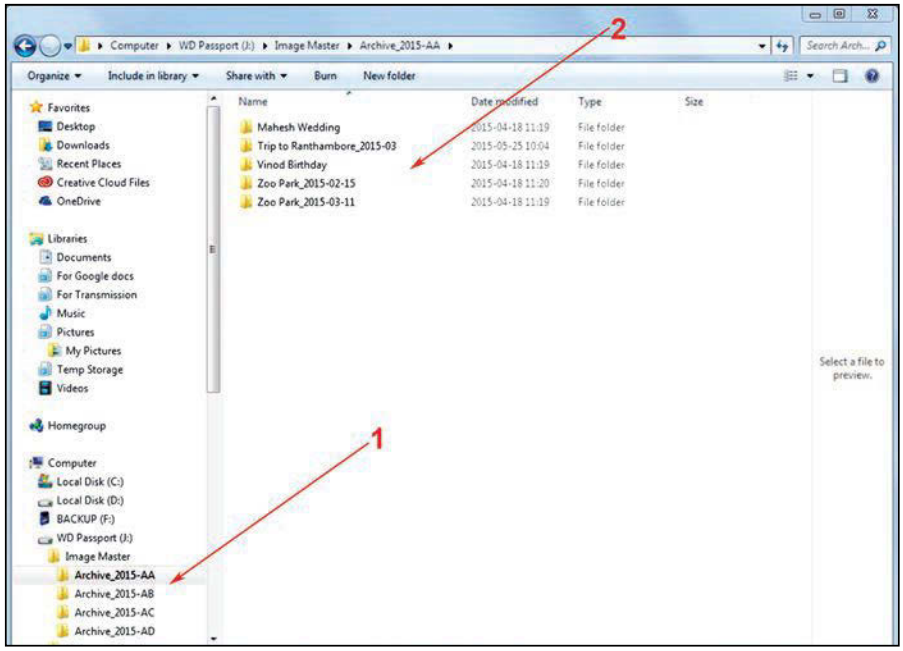


Picture 1-2: This shows a typical Windows Explorer screen after images from five sessions, each with its own folder, have been added.

If your external hard disk becomes inoperative for whatever reason, you can rebuild your image library on a new hard disk with exactly the same structure as before, simply by copying DVD after DVD, as each DVD corresponds exactly to one folder in the **Image Master**. Maintenance of this structure is vital when you are using Lightroom, as its library manager expects it for proper operation.

Next, create a new folder called **Archive_2015-AB** on your internal disk for further archiving. Back this up on to **Image Master** making sure that the data is mirrored at every stage as already explained. So, after sometime, your **Image Master** will look as in Picture 1-3. Picture 1-3↓1 shows the sub-folders of **Image Master** and Picture 1-3↓2 shows the same for **Archive_2015-AA**.

The folder **Archive_2015_AA** and subsequent folders of the same type which you create on your internal disk **D:**, are nothing but a backup till you create a DVD. If you want you can even keep these folders on a USB pen drive



Picture 1-3: This screen capture shows how **Image Master** looks. The symbol ↓ indicates the arrow number.
1-3↓1 Sub-folders of **Image Master**
1-3↓2 Sub-folders of **Archive_2015-AA**

rather than the internal disk. However, it is important that you keep at least two copies at all times.

So you have now created a structure for making an image library, **Image Master**, on an external hard disk. This is a very important step. You can now store the images in this library as you create them. Now there is one issue pending. That is, what do you do with the images you have already created in the past? If you wish to process with Lightroom only the new images as you would create them, then there is nothing to do. However, if you want to add the earlier images, I suggest

What is the right format for the date?

The convention for writing the date in correspondence varies from person to person. The most common one used in our country is "date - month - short year" (also known As DD-MM-YY). Thus 12th January year 2015 is written as 12-1-15. Sorry, but this will not work for us! You must follow the convention YYYY-MM-DD. Thus, the mentioned date is written as 2015-01-12. Why so you may ask? This will help the computer to correctly sort the folders and files in proper ascending or descending order. As example let us say you went to Zoo Park on 15th Feb 2015 and then again on 11th March 2015. Let us say you saved the set of files from these two trips in two different sub-folders. The names of the sub-folders are –

Zoo Park_15-2-2015 and **Zoo Park_11-3-2015**.

When you look at the folders in the Windows Explorer in the alphabetical order, the folder **Zoo Park_11-3-2015** will appear *before* **Zoo Park_15-2-2015**, though it had occurred later! This problem will not arise if you have named the folders as

Zoo Park_2015-02-15 and **Zoo Park_2015-03-11**.

Simple, is it not?

you select only those images that you have selected and post-processed. Copy only those files to **Image Master** rather all files from the past. You can store them in **Image Master**, under year wise sub-folders (**Archive_2012, Archive_2013, Archive_2014,** etc.).

At this stage remember that you have created an image library, which has been populated with images but you have not imported them into the Lightroom catalog. Unless you do this, you will not be able to retrieve and/or edit them in Lightroom.

Note: All disk, folder and file names have been shown in **blue boldface**. |SP

Summary of the Procedure to store images

1. Create a folder called **Archive_2015-AA** on your internal disk. Keep your images in this folder, with each session in a separate sub-folder. Name these sub-folders relevantly.
2. Create a folder called **Image Master** on your external hard disk and copy **Archive_2015-AA** (and each sub-folder after each session). **Archive_2015-AA** itself will be a sub-folder in **Image Master**. The folder **Archive_2015-AA** on both disks must be mirrored.
3. When the folder **Archive_2015-AA** builds up to around 4.3GB, back it up on a DVD.
4. You can now delete **Archive_2015-AA** on your internal disk.
5. Create a new folder called **Archive_2015-AB** on your internal disk for further archiving. Back this up on to **Image Master** making sure that the data is mirrored at every stage.

CONCLUSION

After digital technology replaced film, the number of images created has increased perhaps by two orders of magnitude. With this came the problem of storing and retrieving images. After all, an image that cannot be retrieved is as good as lost even if it is safely stored somewhere in your house! So, it is imperative that you organise your images in such a way that they are safely stored and easily retrieved. Needless to say, organising your images becomes more difficult as the number of images build up. So, don't put it off any further and start today!

This series of articles will show you how to use Lightroom effectively. However, these will not attempt to be a manual - that is to explain every command and slider in Lightroom. Rather they will help you step by step to import, retrieve, edit and export processed files (for further use like printing or keeping on web). So, keep these pages safe as they will be referred to in future articles.

Next month: *Organisation of commands and importing your files into the Lightroom Catalog. Stay tuned!*

All text diagrams and images © Ashok Kandimalla

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August 2015*



Dilip Yande

Having crossed over 20 active years in commercial photography, Dilip Yande says his forte is Fashion and Portrait photography. He believes variety is the spice of life, and to keep himself motivated he does a lot of tabletop as well. For Dilip, names like Rembrandt, Renoir, Gauguin, Picasso, Turner, Monet are household names because of his childhood that was spent in a lineage of fine arts. This 'fine art' reflects in his work because he feels that there is always a little bit of 'you' in everything one does. Having shot for many advertising agencies, juried a few competitions, mentored many workshops, and guided many photographers in their formative years, for Dilip, photography is just another way to romance his first love – art. He may be contacted at *dilipyande@gmail.com.*

Right Time To Shoot

They say that the best time to do an outdoor fashion shoot is in the morning between 7 to 9.30 am & then later between 5.30 pm to 6.30 pm or till the sun sets. Let me tell you that these ideas are false. I am certainly not referring to any overcast day, when we have soft light all throughout. I am referring to any normal sunny day in our country. So how does this happen? Or rather, how to make it happen?

For this I need to educate you on an interesting phenomenon of nature.

The sun rises in the east & sets in the west. On its travel from east to west, the sun dips towards the south and not to the north (diagram 1). This is true for every season of the year. The earth is revolving around an axis, which is slightly at an angle. Hence we never get hard light from the north direction. North light comes from the north and is always soft. It is stronger in its intensity. The daylight studios have to make maximum use of the North light.

It is very important that these guide lines are followed while selecting the location. Always carry a magnetic compass when you go on a location hunt. Suppose, you have liked the front side of a bungalow & wish to shoot there, using it as a background, let me explain all the possibilities considering the direction the bungalow could be facing-

- If the front of the bungalow was facing the east, my shooting time gets restricted between 7 am to 9.00 am and then later between 5.30 pm to 6.30 pm (please note that I am referring to only those shoots wherein no artificial light is used, but only normal diffusers & reflectors). In the morning, I can shoot the models in the soft. This light wouldn't be too intense, at the same time, being at an angle would not cast unwanted shadows of the nose or of the jaw and the chin. Towards the evening, the bungalow is sure to cast its shadow on the front side, giving me a much softer light there. It would reverse if the bungalow was facing west.

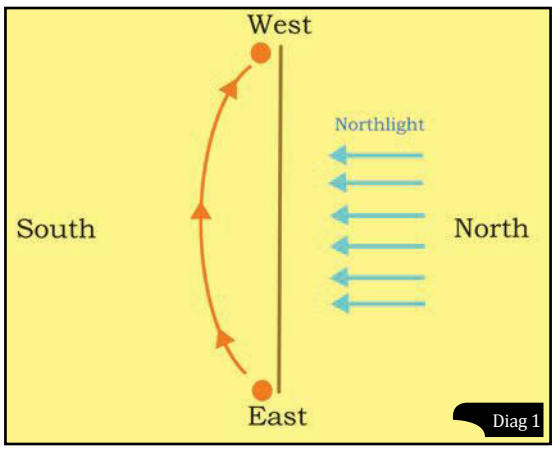
- Now if the bungalow was facing the south, then all throughout the day, it is hard light, from some direction or the other. The shooting time would also get restricted to morning & evenings. The photographer can always use his creative liberty in using any angular hard light on the face directly. He can make use of it as cut light and it can be bounced on a white reflector to illuminate the face evenly from the other side. If this same bungalow was facing the North, all throughout the day it would have a soft light illuminating its front side. One can shoot any time of the day by selecting the right place for the model to stand & shoot accordingly. In practical life, to get a dream location of this sort would be difficult. The bungalow may be facing the North east or the Northwest slightly. One has to now study exactly where the galleries of the bungalow are casting their shadow, at what time, study the position of the trees in the compound, their shadows & accordingly plan the timing of each shot.

Locations like forts, ancient ruins and 'woody' areas are best for shoots than open fields or open beaches as they offer a larger time to execute a shoot.

If you wish to commence a shoot at say 9 in the morning, see to it that the makeup & hair-styling starts 1.5 hours prior to the shoot time, which is around 7.30 am. It is only then the goal of taking your first shot around 9 am can be accomplished.


Pic 1


Pic 2



Diag 1

If you are shooting a portfolio, it is always wise to avoid use of thick clothes in summer. Prefer using sleeveless outfits. The outdoor heat is bound to cause arm pits of any model to sweat excessively leading to marks, which increase the post-production work. Sometimes, doing this work can be impossible if the apparel has a fine design or a defined texture like lines.

Let me explain how the following shoot was executed in a woody area of about 22 acres as a case study.

First & foremost, a 'recce' was done of the area. Different interesting spots were noted, a snap shot was taken and the timing was noted. The directions of all the spots was recorded. Accordingly, the shot breakdown as to what has to be shot and when, was planned. The colour scheme of the clothes was decided keeping the background colour in check.

In **picture 1 & 2,** one can see that the model was positioned in a shade area under the tree. In **picture 1**, care was taken while composing the frame that her brownish hair does not overlap with the tree trunk or else the definition of her hairstyle would be lost. In **picture 2**, I positioned the camera slightly below her eye level, keeping the depth of field much shallow. This has given me a vignette from a slightly overexposed green to a much darker green on the top (which actually were the leaves). One can make out that the source of the main light is soft and from above.


Pic 3


Pic 4


Pic 5

While shooting **picture 3**, the sun was much above and the actual timing was 11.30 am. The thick foliage of the bamboo leaves was making the light soft, hence the model was made to pose with her face up, so that the light illuminated the face evenly.

In **picture 4 & 5**, the model was standing in a similar surrounding, but there was an open patch of lawn on the left side of the frame. The sunlight was directly falling on this open patch and was bouncing to create another source of soft light. In **picture 4**, we can see that it is falling on her profile. In **picture 5**, it is falling on her right side. A single thermocol sheet was placed in front of her face to illuminate it further.

In **picture 6**, two models were to be posed together in the same shot. One had a dusky complexion while the other was much fairer. In order to get an even exposure in a way that did not darken the complexion of the dusky model or burn the skin tone of the fair girl, they had to be posed in the above-mentioned way as seen in the picture. The fair model had bent slightly and this gave a bit of shadow on her face. Hence the reflected light ray reading from both the skins became somewhat similar.

The foliage in **picture 7** was much thicker than the earlier locations. Light penetrating down was much less hence the ISO was increased slightly. The time was somewhere around 2.30 pm. The models were facing the North direction. As mentioned earlier, the sun had taken a dip towards the south. Hence the hard light from the sun can be seen falling from behind on the hair of the model, who is standing behind. The soft light through the leaves acts as hair-light. It falls on the hair of the other model, defining her hairstyle. White reflectors



Pic 6



Pic 7



Pic 8

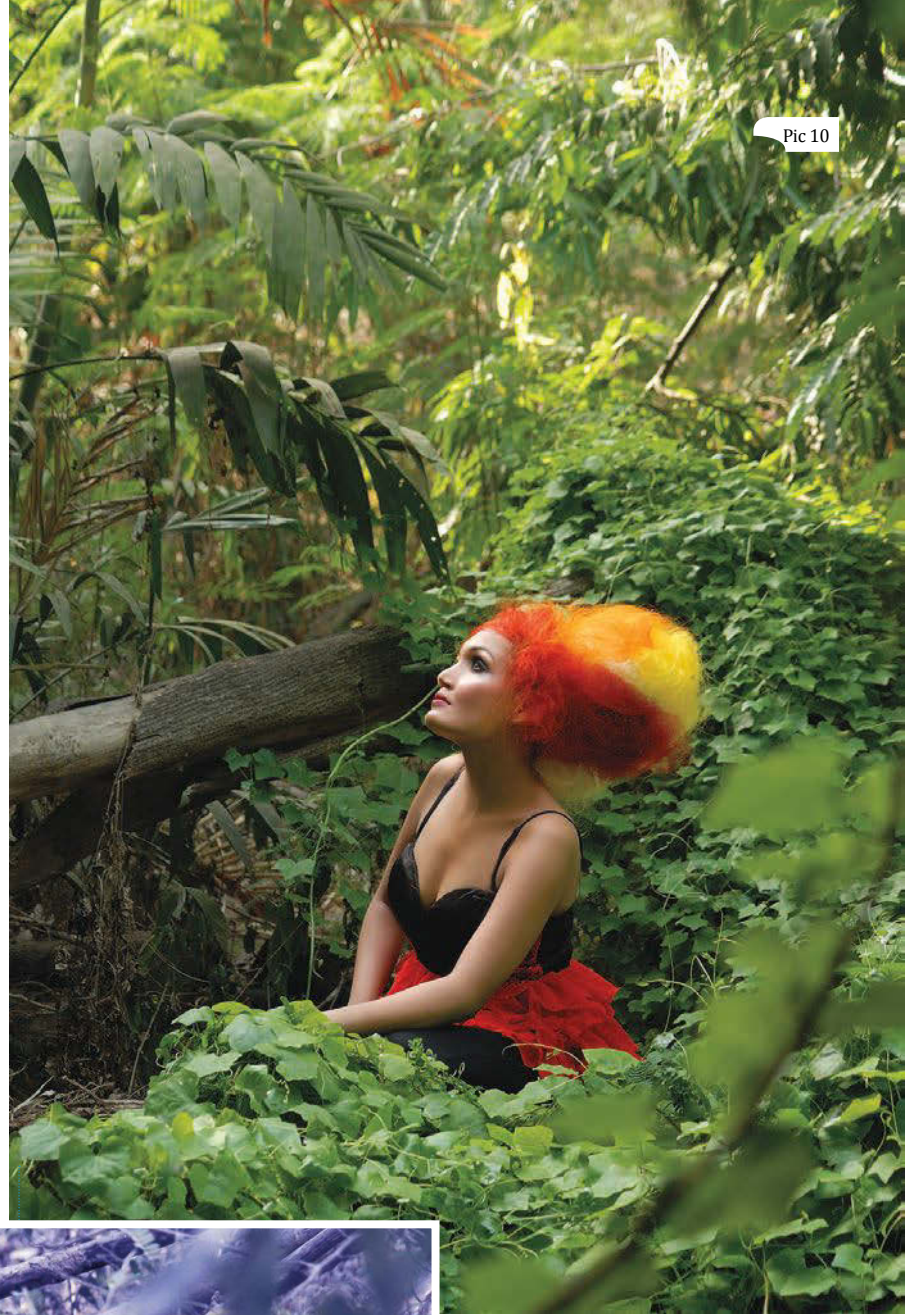
were used to bounce light on their face. While selecting an area for the shoot, take care that the background has multiple green shades either created due to its original shade or due to the light. This would make it more interesting than giving a flat patch of even foliage behind. The hard light falling on the backside on a relatively open area has got overexposed (on the left of frame), but is not disturbing the frame. The picture was later treated during post-processing to give a dreamy look.

In **picture 8**, the sun was much on the top as a streak of light is falling on the tree's bark. This was enhancing the texture. The grey tone values of the denim worn by the model and the tree trunk behind, is more of the same value. Hence the reflected light reading from both these surfaces was quite close. Had the model touched the tree trunk totally by resting her head on the same, the streak of light would have fallen on her face, creating bad shadows. Hence she was asked

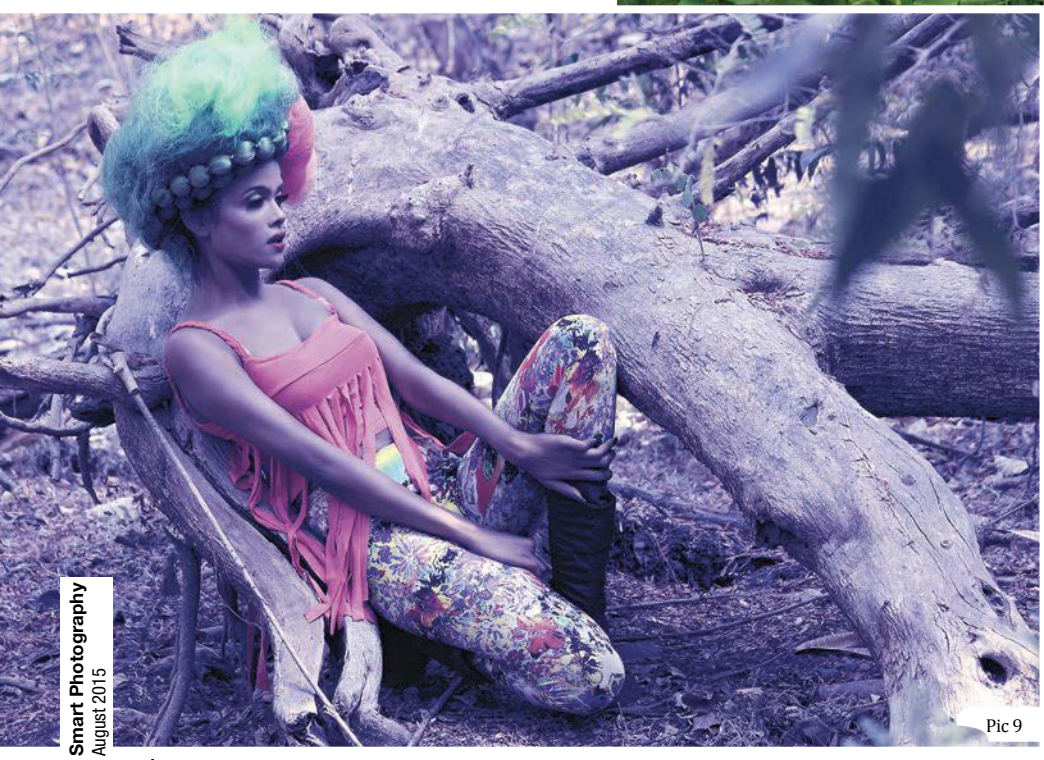
to bend slightly. A center weighted reading of her face was taken to take this shot.

For **picture 9**, the time was around 3.30 pm. The blue tone was given during post production to give a fashionable look. As one can see this time, the location has a fallen tree, dry branches and less greenery. Colourful clothes were selected for this location & the model was given a trendy hairdo. Direct light is not falling on the model or any area close to her. Once again, the setting was a shady area of the forest. But at the back, one can see the direct light illuminating the terrain. The model was made to face the south west, which had relatively brighter soft light than the light coming from the opposite direction.

Picture 10 was photographed at 5.30 pm. The location spot that gave the feel of a deep jungle was selected. One can see the angular light of the evening falling from the back of the leaves. Once again, the thick foliage has created a shade on her face. The model was purposely asked to look up, so that the face was illuminated evenly. The model's hairdo in red has stood very well against the green foliage.



Pic 10



Pic 9

These set of pics shot from **11 am** till **5.30 pm** should now teach you the technique of selecting locations and spots appropriate for a photograph at a particular time of the day. |**SP**

Credit Lines:
Models: Mansi Mhatre, Raavi Ambiger (coordinated by Quresh Songerwala of Angelz Models).
Makeup & Hair: Meerra Mevawala of Magicc Mirror.
Pics: Dilip Yande.

Reviews

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Manfrotto Photo Filters

Change in Rating System

Smart Photography's new rating system exercises stricter evaluation in view of improvements in the overall performance of photographic equipment. Marks will be awarded for the following parameters...

Final Rankings

Recommended	75-80%
Best Buy	81% and above

D-SLR CAMERAS

Design & Build Quality	(out of 20)
Key Features	(out of 20)
Ergonomics	(out of 20)
Performance	
Autofocus	(out of 5)
Metering	(out of 5)
Noise control	(out of 5)
Distortion/Sharpness	(out of 5)
LCD/Viewfinder	(out of 5)
Auto White Balance	(out of 5)
Value for Money	(out of 10)
Grand Total	(out of 100)

LENSES

Design & Build Quality	(out of 20)
Key Features	(out of 20)
Ergonomics	(out of 20)
Performance	
Autofocus	(out of 5)
Sharpness	(out of 5)
Distortion control	(out of 5)
Aberrations	(out of 5)
Darkening of corners	(out of 5)
Extra Features	(out of 5)
Value for Money	(out of 10)
Grand Total	(out of 100)

COMPACT CAMERAS

Design & Build Quality	(out of 20)
Key Features	(out of 20)
Ergonomics	(out of 20)
Performance	
Autofocus	(out of 5)
Metering	(out of 5)
Noise control	(out of 5)
Distortion/Sharpness	(out of 5)
LCD/Viewfinder	(out of 5)
Auto White Balance	(out of 5)
Value for Money	(out of 10)
Grand Total	(out of 100)



Inside the Box

- ✓ Camera
- ✓ Body cap
- ✓ Eye cup
- ✓ Battery Pack LP-E6N
- ✓ Battery charger LC-E6E
- ✓ Wide strap
- ✓ Interface cable
- ✓ Cable protector
- ✓ Basic manual
- ✓ Quick reference guide
- ✓ Instruction Manual CD-ROM
- ✓ EOS DIGITAL Solution Disk

Canon EOS 5Ds | **₹ 2,52,995** Body Only | **Sujith Gopinath**

A Colossal Evolution

Launched in August 2005, the Canon 5D series is completing a decade in existence. It has lived on with timely upgrades to provide path-breaking features and reliable performance in the form of the 5D, 5D Mark II and 5D Mark III. Recently, Canon introduced the 5Ds along with its non-OLPF twin 5Ds R. We are quite sure this is going to be another winner from Canon.

With a whopping 50.6 megapixel sensor, the 5Ds is currently the world's highest resolution camera in 35mm-format. The two DIGIC 6 processors are believed to produce stunning images and improve the efficiency of image processing. This high image resolution helps you to capture 30.5 and 19.6 megapixel images even when the 1.3x (APS-H) and 1.6x crop (APS-C) modes are selected respectively.

Design and Build Quality

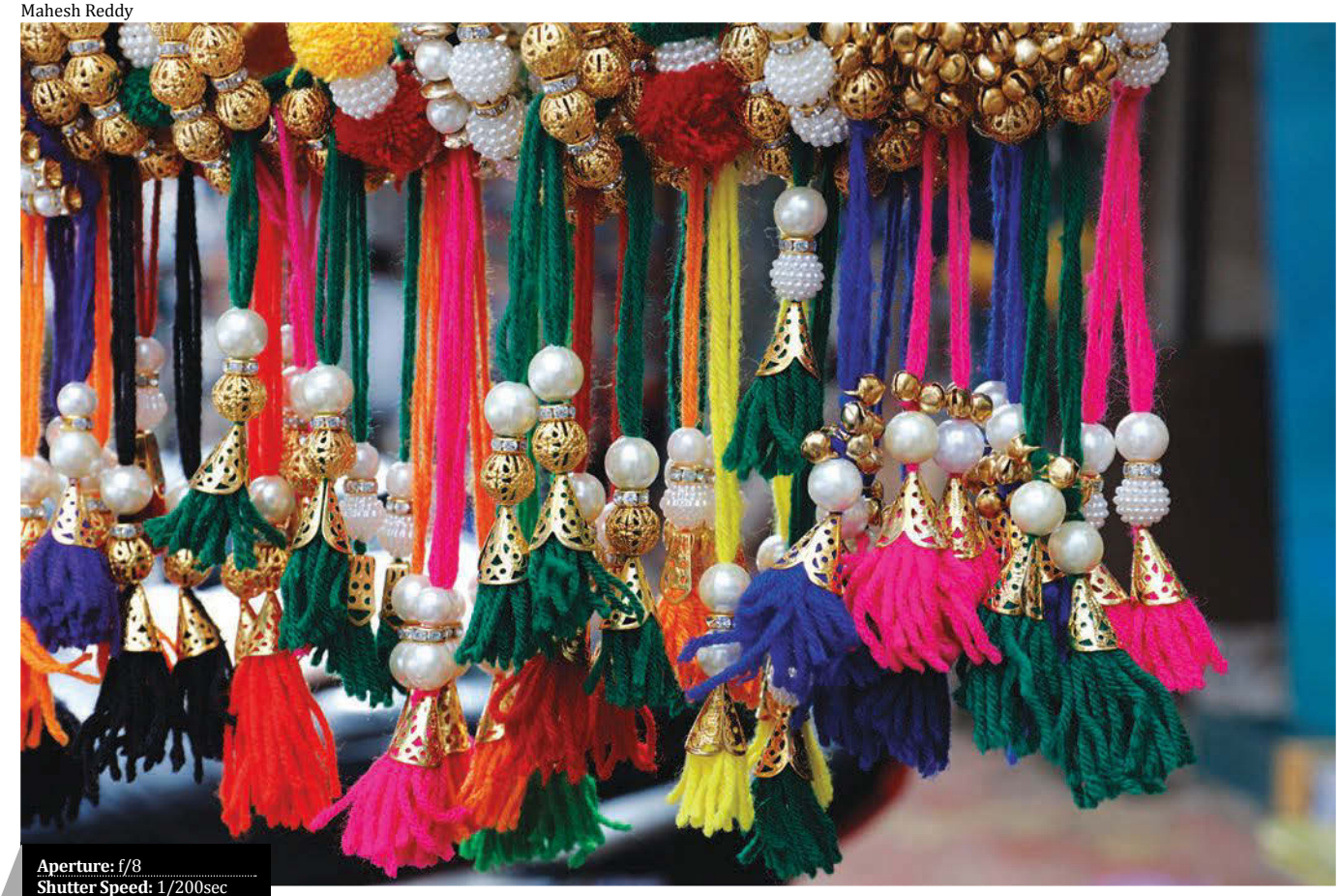
The 5Ds is designed more or less identical to the 5D Mark III. Both have the same button layout, except for a couple of differences in the multiple functions available through the shortcut buttons. Canon does not mention the materials used for the construction of this camera, but we can safely assume, by the weight and other characteristics, that it has a magnesium alloy chassis. The body is not weather-sealed. Like all Canon professional D-SLRs, the body offers excellent grip that is deep and textured, though some people may find it a bit too broad. Even the thumb rest has an excellent grip.

Key Features

Both the Canon EOS 5Ds and the 5Ds R have identical specifications except that in 5Ds R, the effect of Optical Low-Pass Filter (OLPF) has been cancelled. At the core of the 50.6 megapixel Canon 5Ds is a Full Frame (36.0 x 24.0mm) CMOS sensor. It features a dual DIGIC 6 processor. The camera features a Canon EF lens mount and accepts all EF lenses other than EF-S (made for APS-C size camera bodies) and EF-M (made for the EOS M mirrorless system cameras) lenses. The sensor features Auto and Manual dust removal mechanism in addition to dust delete data appending. The 5Ds has two memory card slots, one for CF card and one for SD card. It supports CF cards of Type I and UDMA 7, along with SD, SDHC, or SDHC cards (UHS-I compatible).

In normal mode, the 5Ds uses TTL secondary image-registration and phase-difference detection autofocus methods with the dedicated AF sensor, while in Live View mode, it switches to Contrast detection AF with options of Face + Tracking and FlexiZone-Single. There are 61 AF points, 41 of which are cross-type and five of the central focussing points acting as double-cross type at f/2.8. The

Mahesh Reddy



Aperture: f/8
Shutter Speed: 1/200sec
ISO: 400

system can focus in the brightness range of EV -2 to 18. Focus operations available are One-Shot AF, AI Servo AF, AI Focus AF, and Manual focusing (MF). AF area can be selected from Single-point Spot (manual selection), Single-point (manual selection), AF point expansion (manual selection: up, down, left, and right), AF point expansion (manual selection: surround), Zone AF (manual selection of zone) and 61-point automatic selection AF. Autofocus can be fine-tune using AF Micro adjustment. In this, you can either choose to adjust all lenses by the same amount or make fine adjustments depending on the individual lenses (if lens data is available in the database). Live View provides option of continuous focussing. In the movie mode, you get an additional option of Movie servo AF. Manual focus can be done with the image magnified to either 6 or 16 times.

Metering modes available are Evaluative, Partial (approx. 6.1% of viewfinder at centre), Spot (approx. 1.3% of viewfinder at centre) and Centre-weighted average. The module uses an approximately 150,000-pixel RGB+IR metering sensor and 252-zone TTL metering EOS iSA (Intelligent Subject Analysis) system. In Live View mode, the camera provides Evaluative (315 zones), Partial (approx. 6.4% of Live View screen), Spot (approx. 2.8% of Live View screen) and Centre-weighted average metering modes. In the movie mode, it provides Centre-weighted average and Evaluative metering with the image sensor.

JPEG Compression

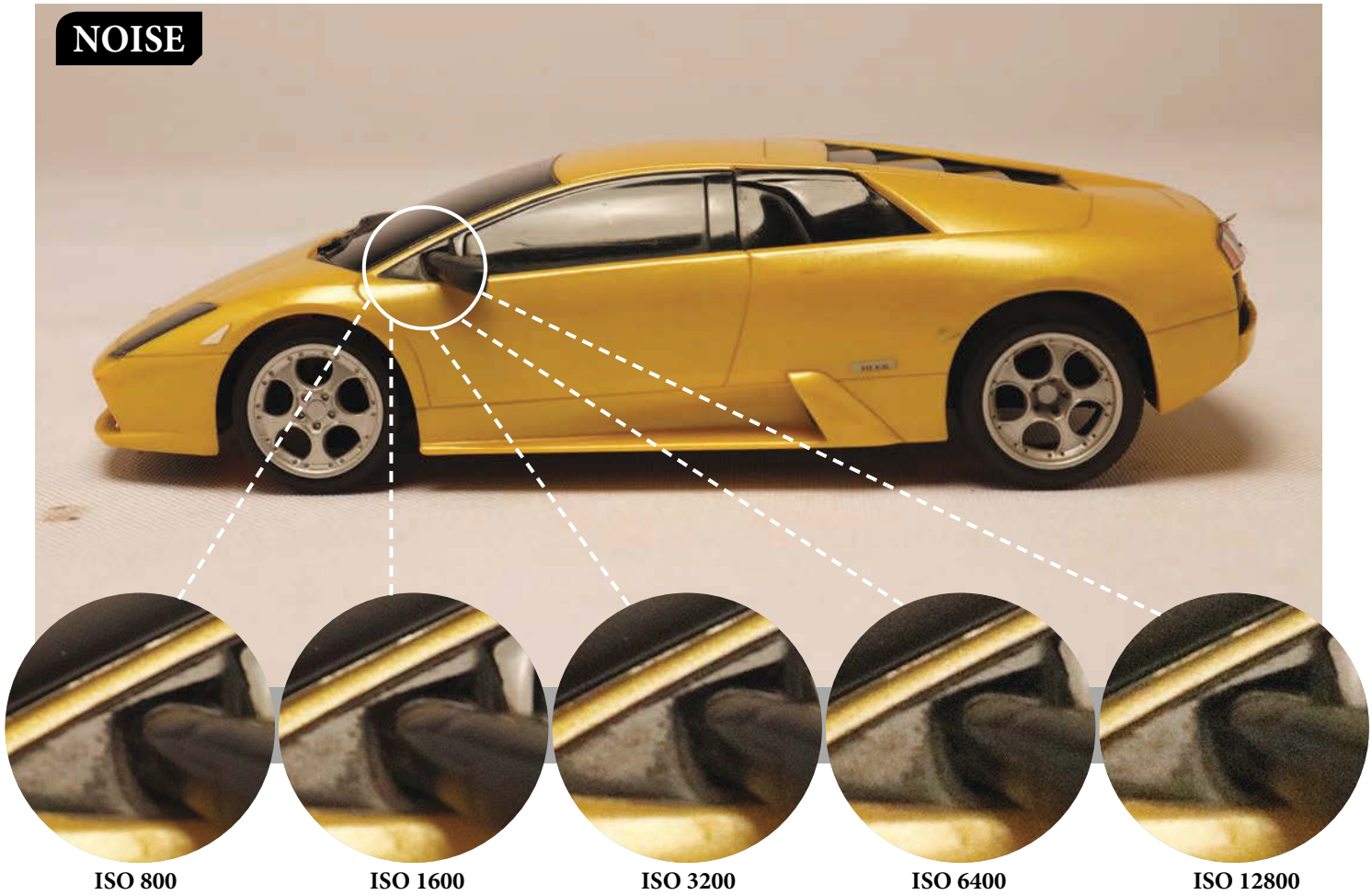


JPEG, Fine Quality, 100% (14.8 MB)



JPEG, Normal Quality, 100% (7 MB)

NOISE



Still images can be recorded in JPEG or Raw (14-bit Canon original) format along with an option to record both simultaneously. The maximum recorded pixels is 8688 x 5792. Videos are recorded in MOV format (MPEG-4 AVC / H.264), and sound track is recorded in Linear PCM format. The best video quality possible with the 5Ds is 1920x1080 at 29.97p, 25.00p, or 23.98p. For videos to run smoothly, the CF card should have a write/read speed of 30 MB/sec when shooting videos in ALL-I compression and 10 MB/sec. or faster in IPB format. Corresponding values for SD card are 20 MB/sec. or faster for ALL-I and 6 MB/sec. or faster for IPB compression.

Shooting modes include Program, Scene, Intelligent Auto, Shutter-priority, Aperture-priority, Manual and Bulb. The camera does not provide scene modes. In the Movie mode, it provides Program, Shutter-priority, Aperture-priority and Manual options. Equivalent sensitivity ranges from ISO 100 to 6400 in 1/3 or whole-stop increments. This can be expanded to L (ISO 50 equivalent) or H (ISO 12,800 equivalent). Exposure can be compensated up to +/-5 stops in 1/3- or 1/2-stop increments.

Auto Exposure Bracketing is available for +/-3 stops in 1/3- or 1/2-stop increments. This can also be combined with manual exposure compensation. You can shoot HDR images with dynamic range set to Auto, ±1, ±2, or ±3. You can choose between Natural, Art standard, Art vivid, Art bold and Art embossed effects. Multiple exposure can be done with 2 to 9 exposures and the combination options include Additive, Average, Bright, and Dark. The 5Ds uses an electronically-controlled, focal-plane shutter providing shutter speeds from 30 to 1/8000 sec., along with Bulb option. The shutter synchronises with the flash at up to 1/200 sec. The ultra high resolution of the camera makes it one of the most unforgiving when it comes to camera shake. To reduce the shake due to mirror slap, Canon has incorporated a shock suppression mechanism in the 5Ds/5Ds R's mirror. The mirror now has a motor driven mechanism, which makes the operation smooth. Drive modes include Single, High-speed continuous, Low-speed continuous, Silent single, Silent continuous, 10-sec. Self-timer/remote control and 2-sec. self-timer/remote control. The camera provides a maximum continuous shooting speed of approximately 5.0 frames per sec. Maximum burst possible is approximately 31 JPEG Large and Fine or 12 Raw or Raw+JPG Large, while using a CF card.

Data writing options include Standard, Auto switch card, Record separately, and Record to multiple. Picture styles include Auto, Standard, Portrait, Landscape, Fine Detail, Neutral, Faithful, Monochrome, and User Defined (3 settings). White

Balance options available are Auto (Ambience priority), Auto (White priority), Daylight, Shade, Cloudy, Tungsten, White fluorescent, Flash, Custom, and Colour temperature setting (approx. 2500–10000 K). The camera provides White Balance correction and White Balance bracketing options, along with Auto Lighting Optimizer and Highlight tone priority. Peripheral illumination and Chromatic aberration can be corrected automatically.

The camera uses an eye-level pentaprism viewfinder with approximately 100% coverage. The camera provides electronic level display and depth-of-field preview. The 5Ds uses a wide 3.2-inch colour TFT LCD with approx. 1.04 million dots. The camera does not have a built-in flash. The standard accessory shoe provides E-TTL II auto flash, and is compatible with EX-series Speedlites. Flash exposure can be compensated up to ±3 stops in 1/3 or 1/2-stop increments. The device has a PC terminal along with a built-in monaural microphone and external stereo microphone terminal. Sound recording level can be adjusted. Time lapse movie option lets you set shooting interval and number of shots. Digital interface is a SuperSpeed USB 3.0. Other interfaces include HDMI mini OUT terminal Type C, 3.5mm external microphone IN terminal and remote control terminal for N3-type remote control units. The unit is compatible with wireless remote controller RC-6 and also Eye-Fi cards. The 5Ds is powered by an LP-E6N / LP-E6 battery pack. The camera has dimensions of 152.0 x 116.4 x 76.4mm and weighs approximately 845g (Body only).

Ergonomics

The 5Ds has a broad grip, which people with small hands would find a little uncomfortable to hold. However, the excellent overall grip more than makes up for this. The power switch is on the left hand side, at the usual position. The mode dial has a lock to keep it from accidentally turning. The viewfinder is bright and display legible. Focus point illuminates momentarily when the focus is achieved and this is so bright that you cannot miss the red flash. Please note that if you have a predominantly light background, it does not blink. The LCD displays bright and crisp. All controls are within reach. We do miss a fully articulated LCD, which Canon might have left out for want of longevity.

Performance

Since professional D-SLRs are not marketed in kit form, we usually pair



The mode dial has a lock, which prevents accidental operation

KEY SPECIFICATIONS

Type: Digital, single-lens reflex, AF / AE camera
Effective pixels: Approx. 50.6 million
Sensor type: Full Frame (36.0 x 24.0mm) CMOS
Compatible lenses: Canon EF lenses (Excluding EF-S and EF-M lenses)
Lens mount: Canon EF mount
Dust delete feature: Auto / Manual, Appending Dust Delete Data
Recording media: CF cards (Type I, UDMA 7 supported); SD/SDHC/SDXC memory cards (UHS-I compatible)
Aspect ratio: 3:2
Image type: JPEG, RAW (14-bit Canon original), RAW+JPEG simultaneous recording possible
Max. recorded pixels: 8688 x 5792
White Balance: Auto (Ambience priority), Auto (White priority), Daylight, Shade, Cloudy, Tungsten, White fluorescent, Flash, Custom, Colour temperature setting (approx. 2500–10000 K)
Viewfinder Type: Eye-level pentaprism
Coverage: Approx. 100% (with Eye point approx. 21mm, full-frame)
Focusing screen: Fixed
Grid display: Available
Electronic level display: Available
Mirror: Quick-return type
Depth-of-field preview: Available
Autofocus Type: TTL secondary image-registration, phase-difference detection with the dedicated AF sensor
AF points: 61 (Max. 41 cross-type AF points, Dual cross-type focusing at f/2.8 with 5 central AF points
Exposure compensation: ±5 stops in 1/3- or 1/2-stop increments
Shutter speed: 30 to 1/8000 sec., Bulb
X-sync: 1/200 sec.
Battery: Battery Pack LP-E6N / LP-E6
Dimensions: Approx. 152.0 x 116.4 x 76.4mm
Weight: Approx. 845g (Body only)

them with 50mm equivalent lenses. However, this time, Canon instructed us to pair the 5Ds with one of the L-series lenses because of the high-resolution sensor. So we performed all our tests, pairing the camera with a Canon EF 24-70mm f/4L IS USM lens.

Metering modes worked perfectly well as expected. JPEG images appeared tack sharp out of the box. Please note that image sharpness also depends on the lens used.

The camera lived up to the claims in the case of high-speed burst shooting, both in JPEG as well as Raw. We tested the camera with a CF card with 30MB per second data rate. While the JPEG images were written to the card in no time and thus cleared the buffer for further shooting, Raw images took a while to write to the card. A 12-frame burst of Raw + JPEG Large/Fine images took about 23 seconds to write, which is good, considering the amount of data from a 50-megapixel sensor. Autofocus was fast and locked on to the subject without any problem.

Auto White Balance performed as expected. Colours were true to the original and we did not observe any cast in the images. Native print size was 19.31 x 28.96 inches at 300 ppi. At 25 percent of screen size, images were noise-free up to ISO 3200. We could see noise at ISO 6400 and 12,800, when we looked closely at certain areas. The images were perfectly usable throughout the ISO range. At 50 percent view, the images revealed noise from ISO 3200 onwards, yet all images remained usable. Observed at 100 percent, slight noise became apparent from ISO 800 onwards. Images were usable up to ISO 3200.

Since the camera does not come combined with a kit lens, we have not included any test that depends solely on the characteristics of the lens such as darkening of corners, flare, chromatic aberration, and distortion.

Value for Money

The Canon 5Ds retails at an MRP of Rs.252,995 (Body Only), while the 5Ds R retails at Rs.265,995(Body only). We feel this price is quite high (going by Canon's statement that the 5Ds R is essentially the same camera with the OLPF effect cancelled). By comparison, the Nikon D810 retails at Rs.199,950. However, the Canon has a 50.6 megapixel sensor against 36.3 megapixels on the Nikon. If this difference is really crucial for you, this price difference might still be acceptable. |SP

FINAL SCORE



84%

Design and Build Quality 18/20

Key Features 17/20

Ergonomics 17/20

Performance

Autofocus	5/5
Metering	5/5
Noise Control	4/5
Sharpness	4.5/5
LCD/VF	4/5
Auto WB	4.5/5
Sub-Total	**27/30**

Value for Money 5/10

PLUS

- 50.6 megapixel
- Motor-driven mirror system
- Dual DIGIC 6 Processor
- New crop modes
- 'Fine Detail' Picture Style

MINUS

- Narrow sensitivity range
- No built-in flash
- No weather-sealing
- Price

VERDICT

The Canon 5Ds is, without doubts, one of the top D-SLRs in the market, and we presume that this will remain so for a long time. If you have a Canon system and want to upgrade, this is the ultimate camera for you. However, if you are looking to change over from another brand, the 5Ds might not credibly entice you at this price. We would advise you to watch out for price-drops in the near future.

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Gionee Elife S7 **₹ 25,999** **Sujith Gopinath**

Sculpted to Impress

The Gionee Elife S7 is a beautifully crafted phone with top-end features and a highly capable camera. The double glass edges are surely stylish, but does the performance justify the looks?

Among the multitude of Chinese smartphone makers, Gionee is one brand that awed Indian customers with their feature filled and stylish devices. Both the Elife S5.5 and the 5.1 were received enthusiastically by smartphone enthusiasts. Now Gionee has come up with another stylish product, the S7, which boasts some stunning features and a sleek profile.

Design and Build Quality

The Gionee S7 is one of the best-built smartphones currently in the market. The device is constructed with an all-metal, aviation-level aluminium magnesium alloy skeleton. The phone is ultra slim with only 5.5 mm thickness. The glossy front and back surfaces are protected by Corning Gorilla Glass 3 layers. Gionee claim that its U-shape design with two parallel metallic lines was inspired by the shape of railway tracks. The SIM card slot is at the left hand side on the bezel area, while the volume rocker and power buttons are at the right. The 3.5mm audio jack, micro USB port and microphone and speaker perforations are at the bottom.

Key Features

The Gionee S7 runs on Android OS, and currently ships with version 5.0 (Lollipop), customised to Amigo 3.0 UI. The device uses a MediaTek True Octa-core 1.7 GHz, 64 bit CPU along with Mali-T760MP2 GPU. It features 2GB RAM and 16GB ROM (Internal Memory), of which 10GB is available for users. It does not accept permanent expandable memory, though you can use any USB storage through an OTG interface. The phone uses a 13.2cm (5.2-inch) FHD 1920x1080 Super AMOLED Display with 424ppi native resolution, protected by a Corning Gorilla Glass 3 screen.

The S7 accepts dual micro SIM cards. It supports 2G, 3G, and 4G Bands such as 850/900/1800/1900 MHz, 900/2100/850 MHz, FDD Band3/Band7, and TDD Band 38/39/40.

The primary camera is 13.0 megapixels and comes with an LED flash. The camera provides a Professional mode, which allows you to control exposure, sensitivity (ISO), White Balance, shutter speed and focus manually as in the case of professional cameras. For those who need an easy and hassle-free camera, it provides a Normal mode, which sets everything automatically. Creative options include Panorama, HDR, and Filter. Another interesting feature is the Magic Focus mode, which allows you to adjust or fine-tune the focus after capturing the image. The secondary camera is 8.0 megapixels. The camera can record videos up to FHD quality.



Sujith Gopinath

Aperture: f/2.2
Shutter Speed: 1/2000sec
ISO: 400

The phone has an FM Radio and supports features such as double tap screen wake up, Air Gesture, Touchless desktop control, Touchless image browsing, Touchless video control and OTA (Over The Air) update.

The device is powered by a 2700mAh battery. The S7 measures 148.8mm x 72.4mm x 5.5mm and weighs 125.30g.

Ergonomics

The Gionee S7 has a glossy finish, but I wouldn't call it slippery. It can fit snugly into any pocket without even reminding you of its presence. The display is as good as in premium smartphones. The interface is quite user-friendly and very responsive to touch. The design facilitates one-handed operation, and this is true even while capturing screenshots. It supports Smart Gestures including Air Gestures to control the phone without unlocking it.

Performance

The Gionee Elife S7 performed very well in our tests. Its touch response was great and the transitions were smooth. We could play all heavy 3D games without any lag. The device never heated up during server-intensive gaming or during charging. Performance benchmarking rated the device at par with the HTC One M8 and slightly lower than the OnePlus One. However, the trump card of this device is certainly the long battery life. The battery lasted for more than a day even with above average gaming with mobile data on. The device also had good sound quality.

Coming to the camera performance, autofocus was fast and locked on to the subject without any problem. The PRO camera mode was easily accessible and comfortable to use. Native image size was 10.4 x 13.86 inches at 300 ppi. At 25 percent view, images were noise-free up

Gionee claim that its U-shape design with two parallel metallic lines was inspired by the shape of railway tracks

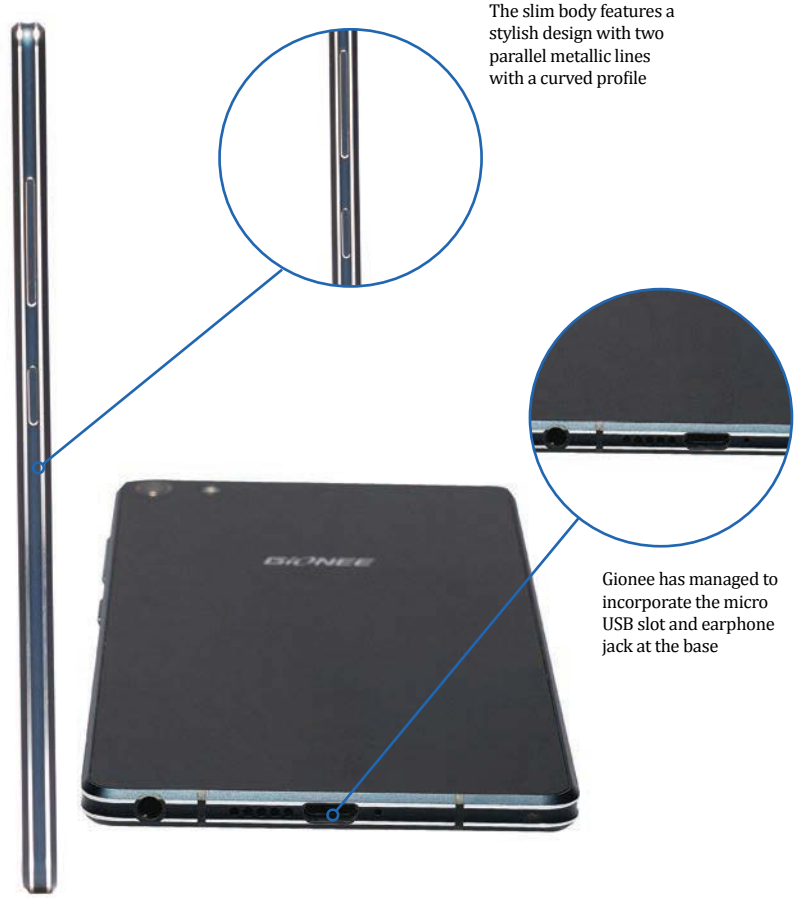
KEY SPECIFICATIONS

OS: Android OS, V5.0 Lollipop (Amigo 3.0)
CPU: True Octa-core 1.7 GHz, 64 bit
GPU: Mali-T760MP2
RAM: 2GB
ROM (Internal Memory): 16GB
End User Memory: 10GB
Browser: WAP 2.0/xHTML, HTML
Radio: FM Radio
Multi-Media: MP3, MP4, H.264/H.263, 3GP, AVI
Audio format support: mp3, wav, wma, arm
Record format support: 3gpp, amr
GPS: Yes, with A-GPS Support
SIM Card: Dual Micro-SIM
Compass: Digital Compass
2G Network: 850/900/1800/1900 MHz
3G Network: 900/2100/850 MHz
4G Network: FDD Band3/Band7; TDD Band 38/39/40
Display Type: 13.2cm (5.2") FHD 1920x1080 Super AMOLED Display, 424ppi, Gorilla Glass 3rd generation
4G/3G/HSPA: Yes
GPRS: Yes, class 12
EDGE: Yes, class 12
Battery: 2700mAh
Size: 148.8mm x 72.4mm x 5.5mm
Weight: 125.30gm (Unibody Design)

to ISO 800. We could see slight noise at ISO 1600, while ISO 3200 was noisy. All images were perfectly usable. Viewed at 50 percent, we observed noise from ISO 800 onwards, though the images were still usable even at ISO 3200. Enlarged to 100 percent, our test images exhibited noise from ISO 200 onwards and remained usable up to ISO 400. Auto White Balance performed perfectly well under all light sources. The front camera also performed quite well, better than most of the phones in this price range.

Value for Money

The Gionee Elife S7 retails at an MRP of Rs.25,999. We feel that this price is a little high for this phone since there are quite a few options out there at lower prices if you are ready to compromise on the looks and build. |SP



The slim body features a stylish design with two parallel metallic lines with a curved profile

Gionee has managed to incorporate the micro USB slot and earphone jack at the base

FINAL SCORE



86%

Design and Build Quality	18/20
Key Features	17/20
Ergonomics	17/20
Performance	18/20
Value for Money	16/20

PLUS

- Sleek and stylish body
- Magnesium alloy chassis
- Corning Gorilla Glass 3
- Great battery life
- Does not heat up
- LTE connectivity

MINUS

- No memory card slot
- Price is on the higher side

VERDICT

The Gionee Elife S7 is easily one of the most sleek, stylish and robust phones currently in the market. With the specifications being equally impressive, this phone is worth a look if you are looking for a sleek, unobtrusive phone that can fit into any pocket. Combined with a great camera and excellent battery life, this is certainly one of our top choices.

nature wanderers

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INR 29,900

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SUNDERBANS NATIONAL PARK
OCT 29TH - NOV 1ST, 2015
TOUR MENTOR: SHIVANG MEHTA
INR 24,000

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JAGDEEP RAJPUT MASTERCLASS
NOV 05TH - 08TH, 2015
TOUR MENTOR: JAGDEEP RAJPUT
INR 34,500

CORBETT WINTERS
JAGDEEP RAJPUT MASTERCLASS
DEC 11TH - 13TH, 2015
TOUR MENTOR: JAGDEEP RAJPUT
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TIGER EXPEDITION
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ZTE Nubia Z9 Mini | **₹ 16,999** | Sujith Gopinath

Snapping the Limelight

Over the last few months, many manufacturers have been forced to reduce the prices of their smartphones under pressure from tough competition. The Asus Zenfone 2 series, One Plus One and Redmi Mi4 come packed with features that can give the top brands a run for their money. ZTE, a comparatively late entrant into smartphones, entered the premium segment with their Nubia Z9 and Z9 Mini phones.

The ZTE Nubia Z9 Mini promises to provide you with a D-SLR experience from within a smartphone. Amazon, with which ZTE has an exclusive contract, has in fact, positioned the device as the first 'D-SLR smartphone' in their listing. Let us see how much of this is true.

Inside the Box

✓ Nubia Z9 Mini Phone
✓ USB cable
✓ Charger

Design and Build Quality

The Z9 Mini has a polycarbonate exterior, which, as expected, does not feel as sturdy as those of premium smartphones. The removable back panel is made with a rather flimsy plastic material. The back panel has a gloss finish and this is easily scratched. The bezel has rounded edges. The Z9 Mini has a sealed battery and the interior finish looks neat. The SIM card slot is outside, while the microSD card slot is hidden within the back panel. The home button features a round red LED, which lights up on charging and operation. The LCD is protected by a Corning Gorilla Glass 3 screen. The device is not very thin, but the small form factor helps it to fit into a shirt pocket.

Key Features

The Nubia Z9 Mini is powered by 1.5 GHz Qualcomm Snapdragon 615 quad-core and 1 GHz Cortex A53 quad-core processors along with 550Mhz Adreno 405 GPU. It runs on Android operating system and currently sports the latest Lollipop (Android 5.0) version. ZTE calls the user interface Nubia UI 2.8. The device features 2GB LPDDR3 RAM and 16GB internal memory (ROM). The phone supports external storage with a Micro SD card (up to 128 GB) along with OTG connectivity with USB drives.

The Z9 Mini supports 2G, 3G, and 4G bands including TD-LTE B38/39/40/41, FDD-LTE B1/B3/B7, WCDMA 850/900/1900/2100, TD-SCDMA B34/39, CDMA EVDO 800 and GSM 850/900/1800/1900. The phone accepts dual nano SIM with dual standby. The device also supports DLNA, WLAN, FM and DTS. The smartphone uses a 5.0-inch capacitive IPS touch panel with a Corning Gorilla Glass 3 screen, providing a native resolution of 1920 x 1080 pixels (FHD) at 441ppi. The display offers multi-touch support and can reproduce 16 million colours.

The Z9 Mini has a 16.0 megapixel Sony back camera, providing a wide aperture of f/2.0. The camera features full professional settings (NeoVision 5.0 system) wherein you can control all features such as shutter speed, aperture, sensitivity and so on. The camera uses a Sony IMX234 Exmor RS stacked CMOS sensor. It also has an Optical Image Stabilisation (OIS) system. Shutter speeds range from 2 sec to 1/90000 sec (that's right 90,000), while sensitivity ranges from ISO 100 to 3200. Exposure can be compensated up to +/-2EV in 1 EV increments. The camera also features an LED flash. Front camera is 8.0 megapixels.

The device is powered by a 2900mAh non-removable battery. The Z9 Mini measures 141.3 x 69.8 x 8.2mm and weighs 147g.

Ergonomics

The Z9 Mini has the custom Nubia UI 2.8. The interface has a minimalistic design, though it compromises on a few rarely-used customisation options. The UI provides all camera apps (various modes) as shortcuts on a single page so that you can select the mode directly instead of going through the normal camera interface. The Nubia rides on the superb features of the camera and everything seems to have been designed around the camera features.

Performance

Looking at the 'smartphone side' of the device, it does not offer enough features to set off fireworks. The display was crisp and touch response was smooth by default. The performance of the phone could at best be called average. We observed some memory lag while running resource-intensive games and apps. The device heated up considerably while on heavy games and charging. Performance benchmarking placed the

The home button features a round red LED, which lights up on charging and operation



Sujith Gopinath

Aperture: f/2
Shutter Speed: 1/190sec
ISO: 100





The Nubia Z9 has a sealed, non-removable battery

KEY SPECIFICATIONS

OS: Android 5.0, Nubia UI 2.8
CPU: Qualcomm Snapdragon 615 Octa core 64 bit, Cortex A53
GPU: Adreno 405 550Mhz
RAM: 2GB LPDDR3
ROM: 16GB eMMC5.0
External Storage: Supports MicroSD card up to 128GB
Brands
4G: TD-LTE B38/39/40/41; FDD-LTE B1/B3/B7
3G: WCDMA 850/900/1900/2100; TD-SCDMA B34/39; CDMA EVDO 800
2G: GSM 850/900/1800/1900
Sim Card: Dual nano SIM Card Dual Standby
Screen: IPS Capacitive Touch Screen, Corning Gorilla Glass 3
Size: 5.0 Inch
Resolution: 1920 x 1080 pixels FHD screen, 441ppi
Screen Colour: 16000K Colours
Multi-Touch Support: Yes
Language: English and Chinese
Dual Camera: Front Camera 8.0MP, F2.2, 16.0MP back camera, f2.0
WIFI: Dual band wifi, IEEE 802.11 b/g/n/ac
OTG Support: Yes
Battery: 2900mAh non-removable
Size: 141.3 x 69.8 x 8.2mm
Weight: 147g

Z9 Mini towards the bottom of 64-bit devices. Battery testing also returned similar results.

The main camera performed well. The images appeared crisp on screen, and autofocus was flawless. The PRO camera features provide useful customisation options. Native image size was 9.96 x 17.71 at 300 ppi. At 25 percent view, images were noise-free up to ISO 1600. All images were usable, though we noticed a difference in colour saturation at ISO 400 and 800. Enlarged to 50 percent, images remained noise-free up to ISO 800, and were usable up to ISO 1600. At 100 percent view, we observed noise from ISO 800 onwards. We also noticed the effects of aggressive noise-reduction beyond ISO 400, rendering the images soft. Auto White Balance performed well, especially under natural light. Slight cast produced under could be easily removed in post-processing. Front camera captured images with good clarity and detail. Overall, the camera performed reasonably well. However, we do not think this is going to be a camera killer.

Value for Money

The ZTE Nubia Z9Mini retails at an MRP of Rs.16,999. At this price, the phone is slightly on the expensive side considering a drop in prices of many popular brands. |SP

FINAL SCORE

80%



Design and Build Quality	**16/20**
Key Features	**16/20**
Ergonomics	**17/20**
Performance	**15/20**
Value for Money	**16/20**

PLUS

- Good camera
- LTE support
- Compact size
- Gorilla Glass 3
- Octa Core processor

MINUS

- Overall build quality
- Lag under heavy use
- Battery life
- Price could have been competitive

VERDICT

The Nubia Z9 Mini is pegged as a smartphone with a camera sporting 'PRO DSLR mode', which makes you stand up and take note. The camera mode is certainly a notch above the usual mid-level phone cameras. But the fact that there are more capable smartphones at lower price ranges put this phone at a certain disadvantage.

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Soft Boxes for Digital Photography

Octa Digital Series



A Soft box is a type of photographic lighting device, one of a number of photographic soft light devices. The various soft light types create even and diffused light by directing light through some diffusing material, or by bouncing light off a second surface to diffuse the light.

Photopro, India's one of the most reliable photography equipment manufacturer provides 4 types of professional soft boxes : two in octa shape, one in rectangular shape & one in square shape.

Photopro soft boxes are specially designed for professional works. Their main objective is to soften the light and to make light even.

A very important feature of the Photopro soft boxes is that they come with three diffusers, which are of special quality. Depending on the requirement. either one, two or three diffusers together can be used.

Other salient features include light weight and ease of mounting. In addition, the Photopro soft boxes are photo fabric, very soft and provide even light with detachable diffusers. They are very simple to fix, and can be easily carried in a bag.

So Photopro soft boxes are simple, light and effective

Features

- Three Diffuser
- Light Weight
- Easy Mount
- Photo Fabric
- Soft & Even Light
- Detachable Diffusers
- Easy fix
- Rota mount with carry bag



Technical Specification

Octa, Size-122x122cm., Weight- 2.600 Kg. Approx, Triple Diffuser, with Rotating, Red Lining, Inside reflective silver outside black

Available in 4 sizes: Octa 135 cm, Octa 122 cm, Recta 130x60 cm & Sq 1m x 1m.



Inside the Box

- ✓ iP8770 Printer
- ✓ 6 Cartridges
- ✓ Power Cord
- ✓ CD-Tray
- ✓ USB Cord
- ✓ CD-ROM
- ✓ Product Literature

Canon iP8770 **₹ 22,195** Sujith Gopinath

Podium Finish

Canon has introduced their latest inkjet photo printers in the A3+ range, and this promises to take economy (say, ink consumption) to the next level.

The Canon iP8770 brings up the second line or semi-professional line of photo printers, just behind the PRO-series printers that are bulky and feature more than six individual inks to achieve better finesse in colour reproduction. This makes the iP8770 ideal for office or homes that regularly print photographs in A3 or A3+ format.

Design and Build Quality

The Canon iP8770 has a polycarbonate outer body, which looks sturdy. The printer has only three buttons—Power switch, Print/Trouble Shooting, and Wi-Fi. The printer is not very compact, but it fits neatly on the desk and the trays fold well and fit on the body. The print head is fixed and so it cannot be replaced by the user, unlike in some of Canon's top-line professional A3+ size photo printers.

Key Features

The iP8770 can print up to a resolution of 9600 x 2400 dpi. As mentioned above, print head is permanent. The printer uses six individual ink tanks—one black (Pigment Black) and five colours (Cyan, Magenta, Yellow, Black, and Grey). There are 6,656 nozzles in total, and the minimum ink droplet size is 1picolitre.

The iP8770 can print a 11 x 14 inch photo at a maximum speed of approximately 120sec and a 4 x 6 inch photo at approximately 36sec. It can print up to a maximum width of up to 322.2mm (12.7inch) with borders and borderless up to 329mm (13inch). The printer supports various sizes of paper such as A3+, A3, A4, LTR, LDR, 4" x 6", 5" x 7", 8" x 10", and 10" x 12".

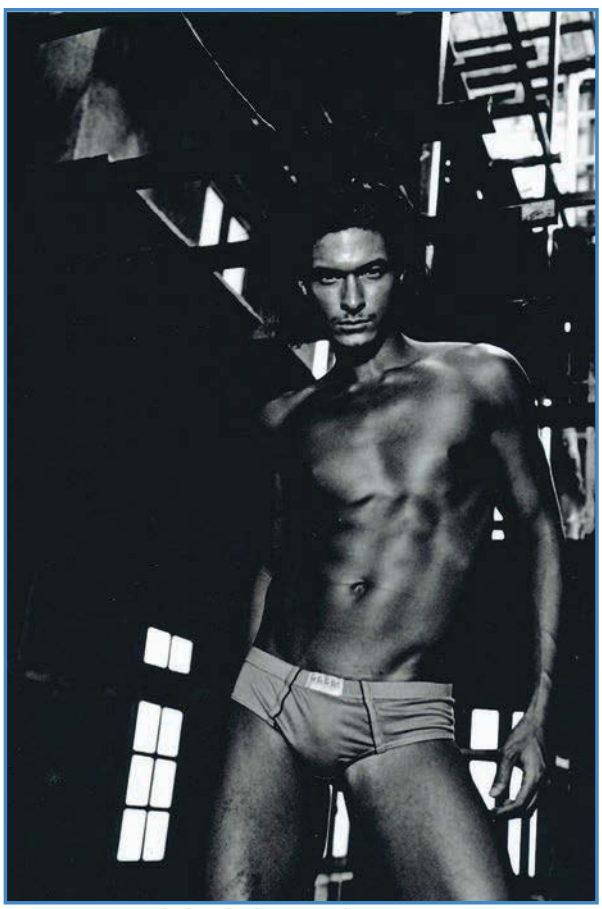
The rear tray can handle up to 150 plain papers, 80 high resolution (HR-101N) papers, 10 A4 and 20 4x6-inch Photo Paper Glossy/Semi-Gloss/Matte papers, 10 Photo Paper Pro Lustre papers, or 10 envelopes. The CD-R tray



Saturated colours



Subtle colours and detail



Black and White reproduction



Skin tone test

can print one disk (Manual handling by disc tray). Print head can be aligned automatically or manually from the quick menu.

The iP8770 uses TCP/IP protocol for networking. It is WiFi enabled and uses IEEE802.11n / IEEE802.11g / IEEE802.11b network types. It operates in 2.4GHz frequency band, and has a maximum range of 50m. The device uses WEP64 / 128bit, WPA-PSK (TKIP/ AES), and WPA2-PSK (TKIP/ AES) security protocols.

The printer supports Windows 8, Windows 7, Windows XP, Windows Vista, and Mac OS X v10.6.8 and later operating systems. It has a USB 2.0 interface and supports Apple AirPrint and Google Cloud Print. The printer has dimensions of 590 x 331 x 159mm (W x D x H) and weighs approximately 8.5kg

Ergonomics

The Canon iP8770 was very easy to set up, without the need to install the print head as in



Five percent progressive black to white gradation

the case of some Canon A3+ printers. Installing the ink tanks is effortless and once these are successfully installed, the LED on the ink tanks light up. The buttons are self-explanatory. Once the drivers are installed, the on-screen instructions guide you to set up the printer. The software allows you to monitor the printer without any effort.

KEY SPECIFICATIONS

Maximum Print Resolution: 9600 x 2400 dpi
Print Head / Ink Type: Permanent
Number of Nozzles: 6,656 total
Ink Droplet Size: 1pl
Ink Tank: PGI-750 (Pigment Black), CLI-751 (Cyan / Magenta / Yellow / Black / Gray); [Optional: PGI-750XL (Pigment Black), CLI-751XL (Cyan / Magenta / Yellow / Black / Gray)]
Print Speed: Photo (11 x 14" image); PP-201 approx. 120secs.; Photo (4 x 6"); PP-201 / Borderless approx. 36secs.
Printable Width: Up to 322.2mm (12.7inch), Borderless: Up to 329mm (13inch)
Printable Area: Borderless Printing Top / Bottom / Right / Left margin: each 0mm Supported Paper Size A3+, A3, A4, LTR, LDR, 4" x 6", 5" x 7", 8" x 10", 10" x 12"
Bordered Printing: Top margin: 3mm, Bottom margin: 5mm; Left / Right margin: each 3.4mm (LTR / LGL: Left: 6.4mm, Right: 6.3mm)
Paper Handling (CD-R tray): Printable Disc 1 (Manual handling by disc tray)
Paper Weight: Front Tray Plain Paper: 64-105 g/m2, Canon specialty paper: max paper weight: approx. 300 g/m2 (Photo Paper Pro Platinum PT-101)
Wireless LAN: Network Type IEEE802.11n / IEEE802.11g / IEEE802.11b
Frequency Band: 2.4GHz
Channel: 41287
Interface: Wireless LAN IEEE , USB 2.0
Apple AirPrint: Available
Google Cloud Print: Available
Dimension (W x D x H): approx. 590 x 331 x 159mm
Weight: approx. 8.5kg

Even the print interface does not have any complicated menus.

Performance

The Canon iP8770 performed well in our tests. We tested the printer with Canon Photo Paper Plus Glossy II 275 gsm media. The 8770 produced a rich gamut, not usually seen in 6-colour printers. Colours were very pleasing and greys were printed without any colour bleeding in to it. Line reproduction was flawless and we did not observe any moire pattern in closely spaced lines. We did not observe any colour bleeding in text reproduced with various backgrounds. Skin tones were reproduced accurately, and subtle details were printed without any problem. Blacks were reproduced as true blacks and saturated colours were reproduced satisfactorily.

In Standard mode, the printer reproduced an a4 borderless colour photograph in under 1 minute and 17 seconds, while in High quality mode, it took about 1 minute and 48 seconds. This is one of the fastest in similar printers. In High quality mode, the prints were a little bit sharper and colours deeper, though you will notice the difference only if you observe very closely.

Value for Money

The Canon iP8770 retails at an MRP of Rs.22,195, which is reasonable for an A3+ size printer. However, the real value for money depends on the price of consumables since it is a recurring expense.

The Black PGI-750 costs (MRP) Rs.840 for standard capacity and Rs.1150 for higher capacity. Each of the colour cartridges cost Rs.695 for standard capacity and Rs.995 for higher capacity. So replacing a set of standard capacity cartridges will cost you Rs.4315 (MRP) and a set of high capacity cartridges will make you poorer by Rs.6125. Canon has managed to cleverly hide the capacity of these cartridges so that even the retailers don't provide it on their sites. By comparison, Epson's high-capacity (70ml) ink tanks for their L-series ink tank printers retail at Rs.441 per cartridge (MRP), and hence six cartridges would cost Rs.2646. And visually, these ink tanks hold much higher capacity of ink than a Canon individual cartridge does. |SP

FINAL SCORE



89%

Design and Build Quality 18/20

Key Features 18/20

Ergonomics 18/20

Performance 19/20

Value for Money 16/20

PLUS

- Good build quality
- Easy to set up
- Great print quality
- Fast printing
- Wi-Fi capable

MINUS

- Not very economical

VERDICT

The Canon iP8770 is one of the best 'budget' A3+ photo printers in terms of print quality, and it outperforms some of the recent toppers. But if you are concerned about the high printing cost, this device does not offer any relief. At this, we would leave the judgement to the buyer's discretion. And for the print quality it delivers, the iP8770 rightly earns a Best Buy.

ADVERTORIAL



Trigger your camera from your iOS or Android device in loads of creative ways!

Triggertrap Mobile is the ultimate camera remote for photographers of all levels.

By combining an incredibly powerful and intuitive app with the fastest, most reliable and most widely compatible hardware in the world, Whether you want to capture an epic timelapse movie, a dramatic long exposure shot or dive into explosive high-speed photography, Triggertrap Mobile is the perfect remote triggering solution - and since you've usually got your iPhone, iPad or Android device by your side, it's always ready to go when you are!

How it works?

Triggertrap Mobile is a Camera triggering device that works with your iPhone® or Android® phone, your DSLR and a Phone ap that is now free for the download as the controller .It is aimed at combining and transforming the capabilities of high-end camera accessories into a simplified designed application and a dongle combo by using the intrinsic sensors of your iOS or Android device to trigger and capture the moments in nearly 15 creative ways. All you need to get started is our free app and one of our incredibly affordable Triggertrap Mobile Dongle & Connection Cable Kits. It supports over 300 camera models across 14 brands. Triggertrap Mobile connects from the headphone port on your iOS or Android device to the cable release port on your camera.

How Triggertrap Mobile app is used?

Triggertrap Mobile app can be used to trigger either a compatible D-SLR or an electronic flashgun with the help of the Triggertrap Mobile Dongle as an interface device. To trigger a D-SLR, you need to purchase a connection cable compatible with your camera. If you need to trigger a flashgun using the device, you have to purchase the Flash Adaptor. The Mobile Dongle can be connected to your Smartphone via the 3.5mm audio jack.

The Mobile app can be used to trigger the camera in various ways. The options include Time Warp, Time Lapse, Vibration/Shock Sensor, Sound Sensor, Distance Lapse, Star Trail, Bulb Ramping Time Lapse, Cable Release, Long Exposure HDR, Long Exposure HDR Time Lapse, Wi-Fi Slave, and Wi-Fi Master. Cable Release over four options, Simple Cable Release, Press and Hold, Press and Lock, and Timed Release. Sunlight calculator shows the sunrise and sunset timings using your location.ND Calculator helps you select the ND filter for your time lapse. Timelapse mode allows you to trigger the device at set intervals. Time warp, on the other hand, allows you to trigger it with precisely set timings. Distance lapse allows you to trigger the device at set intervals of distance. For this, the app uses the in-built GPS of the Smartphone to calculate the distance traveled. In Star Trail mode, you can set the number of exposures, duration of exposure, and the time interval between successive shots. Bulb Ramping allows you to make a time lapse exposure with precisely varying exposures to take care of the change in daylight as the day progresses. Sound sensor makes use of your Smartphone's microphone to detect the surrounding sound and trigger the device when the sound level crosses a set threshold value. You can evenly adjust the sensitivity of the microphone so that it matches the triggering sound.

So overall the Triggertrap is a great device, especially for the price.



For details contact

UrbanByte

Call: +91- 8888422227
Email: support@ UrbanByte.in
Web Site: www.urbanbyte.in

Both the Triggertrap Mobile Dongle kit and the Flash Adaptor carry an MRP of Rs.3500 each.

Available online: amazon.in snapdeal.com paytm



Rohinton Mehta

Manfrotto Photo Filters

The Vitec Group plc, manufacturers of world famous Manfrotto brand tripods, have entered the market with their own brand of photo filters. These filters – aimed at three different category of users – Hobbyist, Advanced Hobbyist/Pro and Professionals – are aptly categorised as Essential, Advanced and Professional respectively.

Filter Series	Type of Filter	Available sizes (in mm)
ESSENTIAL	UV and CPL	52, 58, 62, 67, 72, 77, 82
ADVANCED	UV and CPL	52, 58, 62, 67, 72, 77, 82
PROFESSIONAL	Protect and CPL	52, 58, 62, 67, 72, 77, 82

UV (Ultraviolet)
CPL (Circular Polariser)

Filter coatings play a very important role in the final image quality by reducing reflections and improving contrast. All Manfrotto UV and Protect filters are multi-coated (12 layers on Professional and Advanced series; 8 layers on Essential series). Reducing reflections also increases light transmission. Multi-coated filters transmit 99% of white light whereas non-multi-coated filters transmit only 92%.

Manfrotto filters repel water. Advanced CPL and Professional collections also offer resistance to oil. The Professional collection additionally offer resistance to fine dust sticking to the filter (due to its antistatic properties). All Manfrotto filters are supplied with a reusable storage case that offers protection against dust and inclement weather. The case includes graduated scales to indicate the size of the filter inside for easy identification.

And finally, the best part: All Manfrotto filters have a 3-year warranty (you need to register the product).

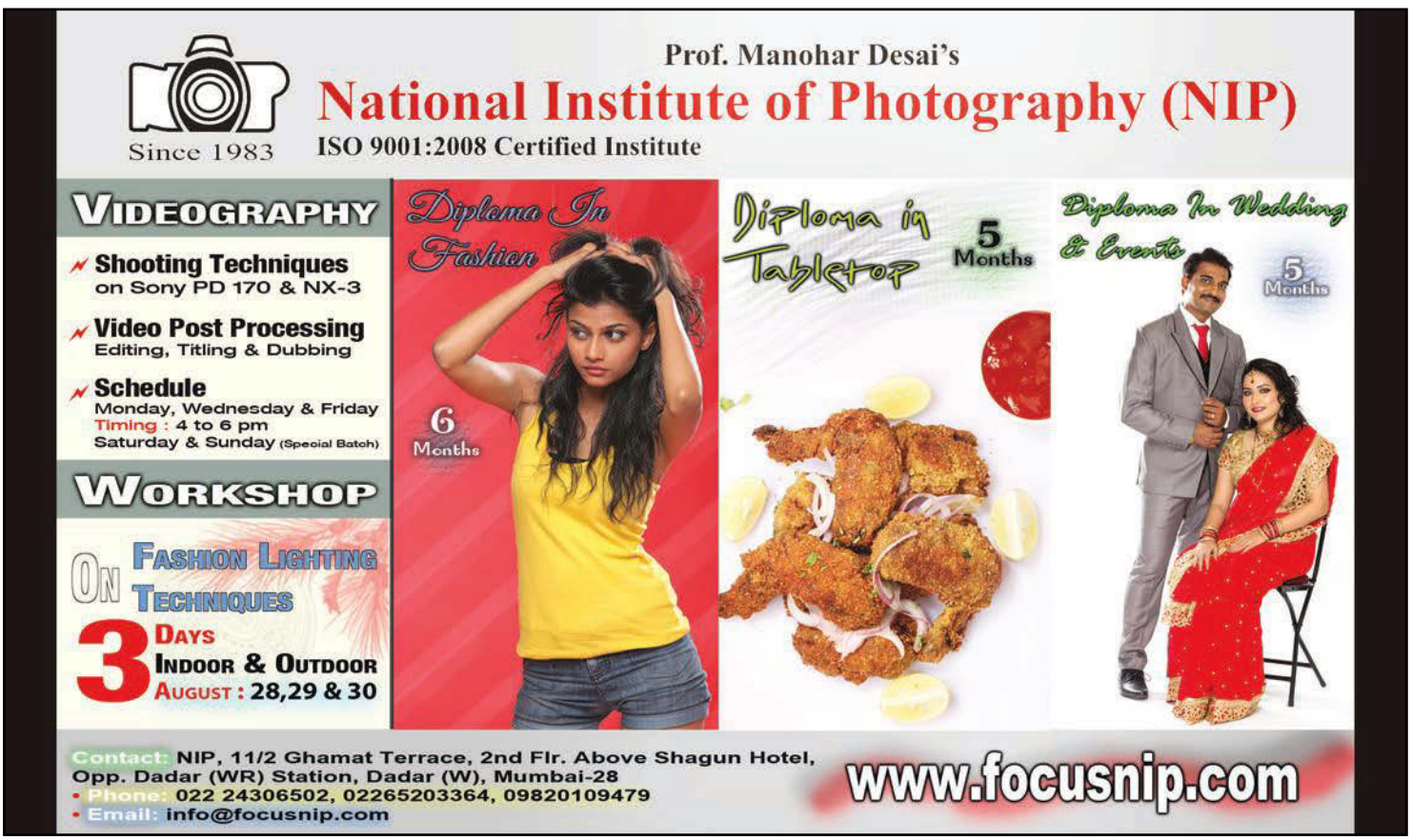
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Lino Manfrotto + Co spa India
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Skype: mkashyap_vitec |SP

FRAMES

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